

Representing the Energy and Impalpability of Matter

Hilde Van Gelder

"I found the material on my way. We don't have a free choice of things. Neither of events."

Philippe Van Snick, 22 April 1984¹

For six years, from 2004 to 2010, a multidisciplinary team of scholars has worked on a project devoted to the oeuvre of Philippe Van Snick.² When this project took off, its broader concern was labeled as "Minimalist and abstract pictorial space and time."³ One of the central objectives of the team was to interpret the work of Van Snick—known to the public at large mainly as an abstract painter—from a scholarly, art historical perspective. The assumption was that his spatially oriented works displayed affinity with the so-called Belgian counterpart to Minimalist painting.⁴ Largely through interventions of Anny De Decker, owner of the gallery that displayed works by Van Snick between 1972 and 1976, several shortcomings of this hypothesis surfaced during a first workshop held on 3 June 2005.

Philippe Van Snick was trained as a painter. In the early years of his creative development he made various paintings, the four snowy landscapes from 1968 being regarded as his most accomplished works [6, pp. 20-21]. From roughly 1970 onward, however, and to the surprise of many, his artistic production would evolve into a complex multimedial oeuvre, with painting largely receding to the background, albeit temporarily. This "blind spot" within his oeuvre would develop into a focal point of the research team.⁵

On 1 June 2006 a workshop was held on this subject in the offices of *De Witte Raaf*, a Belgian art journal, with an eye to preparations of an exhibition scheduled for the fall of 2006 at De Garage in Mechelen. Here Philippe Van Snick showed for the first time a generous selection of his early photographic and cinematographic work to the public [280, pp. 314, 316-317]. This exhibition, described by *De Morgen*, a leading Belgian newspaper, as "this fall season's secret tip," was a revelation indeed.⁶ Essentially, the works on display contradicted the hypothesis that Van Snick was an abstract artist, not only because of the sheer number of photographs, slides, and films, but also because of the coherency and quality of this segment of his artistic output.

Around the same time, the Minimalist premise began to be questioned seriously as well. On 19 January 2006, at the PMMK in Ostend, Van Snick's *Chromatische reeks* (2005) [278, pp. 310-311] was attached on the museum walls. Additionally, through digital projection during a workshop at this museum, a large selection of Van Snick's painterly achievements entered into an open

1. Philippe Van Snick, artist's statement, in *A View on Belgian Art*, exh. cat., Łódź, Poznań, Wrocław, Kraków, 1984: n.p.
2. <http://www.opk-vansnick.be/english/wiedoetmee.htm>.
3. <http://www.opk-vansnick.be/english/index.html>.
4. Cf. Wouter Davidts, 'Tussen schilderij en sculptuur. Over de noodzaak van de concrete ervaring in het werk van Philippe Van Snick', in: Eca Wittocx (Ed.), *Trut-tendost*, exh. cat., Ghent: SMAK, 1999: 165-172; Hilde Van Gelder, 'Fundamentele schilderkunst abstract (III): Philippe Van Snick', in: Cyriel Stroo, Hilde Van Gelder, and Hans Vlieghe (Eds.), *Vlaamse meesters. Zes nieuwe schilderkunst*, Leuven: Davidsfonds, 2004: 285-287.
5. Hilde Van Gelder & Wouter Davidts, 'Research (on an) exhibition. Some methodological reflections concerning Philippe Van Snick's early photographs', in Ibid. (Eds.), *Philippe Van Snick. Undisclosed Recipients*, exh. cat., Mechelen: Strombeek: bkSM, 2006: 11-12.
6. Ward Daenen, 'Ze draagt de wereld (in tien stippen) op haar arm', *De Morgen*, (18 October 2006): 10.

dialog with works on view in adjacent rooms by such artists as Marthe Wéry, Jef Verheyen, Dan Van Severen, Amedée Cortier, Walter Leblanc, and Guy Mees. Many of the oeuvres of several of these Belgian artists are still considered to be closely related to the American tradition of Minimalist painting.

The conclusion of our intense research meeting in Ostend was unanimous: one cannot simply put the work of Van Snick into this group. Of course, he is slightly younger (°1946), but that seemed hardly pertinent at first. Additional conversations with the artist and further in-depth research of the team revealed, more fundamentally, that it was the chronology of the oeuvre that made it impossible to link it up with the group mentioned above. The painterly works of Van Snick that tend to be associated with Minimalism were developed only after 1979. Evidently, this is far too late in order for us to speak in some relevant way of Minimalism, a movement that culminated in the mid 1960s. In this respect, Van Snick's artistic career rather runs parallel to that of several international conceptual artists, including Sol LeWitt, Daniel Buren, and Mel Bochner. Like them, Van Snick, after working on a conceptual oeuvre developed during the long first decade of his career, would move on to renewed, post-conceptual modes of painting. From the 1980s onward, then, painting would regain a central place, if not an almost exclusive one, in his work.

The exhibition at M in Leuven aspires, among other things, to let the contemporary audience (re)discover the evolution and coherency of Van Snick's oeuvre. From the earliest period, Van Snick's monumental *Synthese van Traditioneel L-vormige kamer* (1968-1969) [7, pp. 22-23; 298, p. 345] and a work shown at the Paris Biennial, *Window Suite* (1969) are on view [13, p. 28; 298, p. 345]. As regards the first work, which consists of two volumes, Van Snick has referred in an interview to his being impressed by Stanley Kubrick's legendary science fiction film *2001: A Space Odyssey* (1968). He alludes in particular to the encounter of the ape people with the giant, magical monolith. In his view this scene incarnates the mysticism of Modernist abstract art, a mysticism that reached a turning point in Minimalist art. It is the apotheosis of the belief in a culminating moment of insight and clarity, whereby Van Snick posed the straightforward question: "where, in fact, do you find yourself at such moment?"⁷ To him, the only possible answer was that such insight could impossibly be hovering somewhere in some void, but ought to be traced back to our earthly reality. As such, this work underscores how all of us are inevitably captives of worldly conventions and social relationships.

Window Suite consists of four metal constructions, which are the two-dimensional projection of the 'façade' of *Synthese van Traditioneel L-vormige kamer*. The fourth wall consists of several walls built from tiny bricks cut by the artist from styrene plates. He took photographs of those bricks, one of which he published in the first issue of the journal *Plus-Nieuws* (16 September 1969) entitled *Eléments de la réalité*. It appears as if with these two works Van

8. As regards the relation to Robert Morris, see also Kim Paice, "Marks of sympathy", in Van Gelder & Davidts 2006: 95; and Kim Paice, 'Patches of Sensation', in Hilde Van Gelder & Marie-Pascale Gildemyn (Eds.), *Philippe Van Snick. Pans de Sensation*, Cahiers van het ICK, Leuven: Acco, 2009: 9.
9. Robert Morris, 'Anti Form,' *Artforum*, VI: 8 (April 1968): 33-35.
10. Philippe Van Snick, artist's statement in *A View on Belgian Art*: n.p.
11. In this sentence, Van Snick establishes a link not only with Robert Morris's experiments but also with those of Robert Smithson on the materiality of the artwork itself. In this respect, see Hilde Van Gelder, 'The Fall from Grace. Late Minimalism's Conception of the Intrinsic Time of the Artwork-as-Matter', *Interval(le)s—I*, 1 (2004): 83-97—<http://www.vlg.ac.be/cipa/pdf/van%20gelder.pdf>.
12. Philippe Van Snick, invitation card for solo exhibition *Dynamic/Mind/Drawings*. Van Snick (tekeningen), X-One Gallery, Antwerp (1970). He issued an extensive version of the same definition on the invitation card of *Philippe Van Snick. Dynamic Minds Drawings /Extension*, Groningen: Groninger Museum, 1970.

Snick sought swiftly to cover the three-dimensional side of Minimalist Art. Interestingly, *Synthese van Traditioneel L-vormige kamer* has links to Robert Morris's famous *L-beams* (1965).⁸ Yet there is also a clear resemblance with the post-Minimalist, 'anti-form' work of Morris in *Eléments de la réalité* [10, p. 25].⁹ However, that for the invitation card of *Window Suite* Van Snick chose a silk-screen printed postcard depicting statistical indications of constructions of housing units in Europe from 1968 [8, p. 24], rather suggests a reconnection of his work to a social reality in a way that at the time one also encountered in the work of, for example, Dan Graham.

Next, the art of Van Snick would soon shift toward a conceptual phase, whereby he never lost sight of the importance of careful attention for the materiality and tactility of his works. He refers to this as his attention for "the energy of matter and its impalpability."¹⁰ From then on, he would begin to employ several key themes that recur in his work to this day. To Van Snick, just as for Morris, perfect or 'good' shapes such as circles or spheres take on the connotation of an illusion: we hardly ever encounter them in the real world. Moreover, they never remain stable for long because their matter is subject to internal or entropic processes of transformation.¹¹ Van Snick stresses that observation of a perfect shape is relative: when for instance a circle is set into motion, one can see it taking on the shape of a line or an ellipse [30, p. 58]. In 1970 he publishes a definition of the ellipse that suggests his fascination for this dynamic phenomenon. He writes: "The ellipse is a conical section without (real) asymptotes and with an eccentricity $E = C : A < 1$; for $C = E = 0$ it becomes a circle."¹²

Around 1970, ellipses show up as a crucial shape in the various media applied by the artist. In the same year, he makes a black-and-white photograph of a hand that holds a barbecue's grid-like grill plate, covered by a white sheet with an elliptical shape cut out [17, p. 40]. In addition, he creates the series of drawings *Dynamic Mind Drawings: Ellips-Ellipsoïde* [27/28, pp. 50-55]. In late 1970, for the MTL Gallery, he makes a sketch of an ellipse-shaped drawing in black pigment powder on sailcloth, to be put on the ground. If the project was never realized, a photocopy of the sketch drawing was sent as an invitation, carrying the utopian title *Dynamic World Project (DWP)* [34, p. 59].

From 1971, Van Snick also worked regularly with a piece of sailcloth on which he put a large image of an ellipsoid, entitled *Ellips-Ellipsoïde blow up* [70, pp. 98-99 and inside cover]. He took it with him when he traveled or would spread it out in his backyard to take photographs of it. Whenever he found readymade elliptical shapes in nature, such as footprints in the snow or eucalyptus leaves, he took photographs of them or started to collect them. In 1979 he photographed the infinite circularity of Formula One auto-races from his television screen [14, p. 33]. Repeatedly Van Snick has claimed that the ellipse, as a mathematical figure with two focal points, led him to the recurring theme

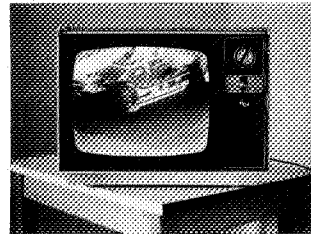
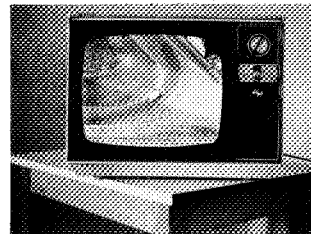
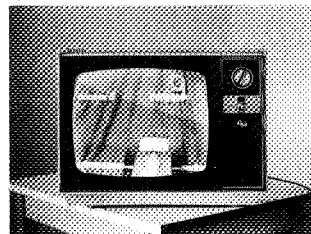
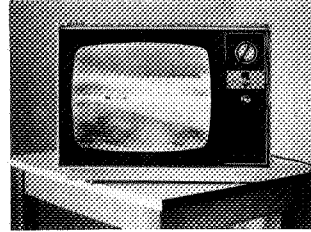
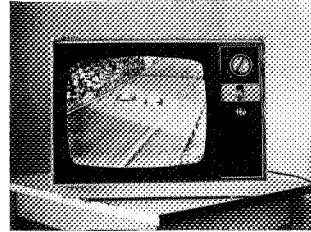
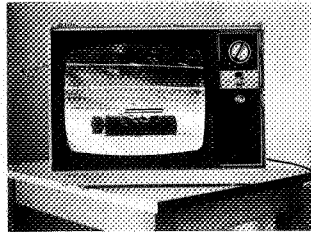
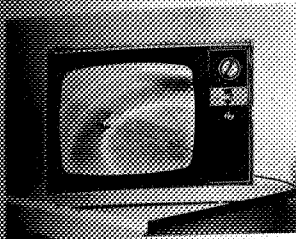
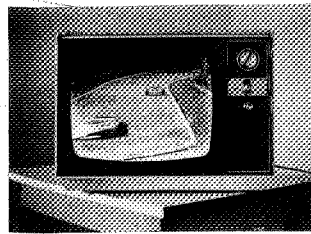
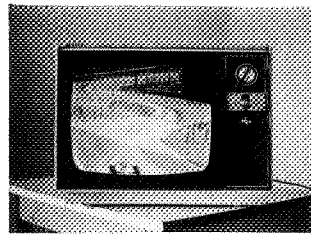
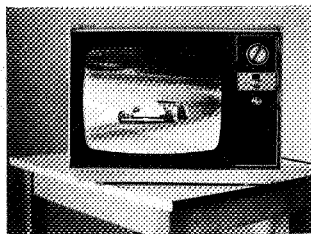
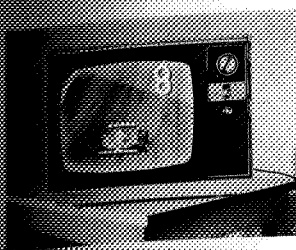
13. 'Ph. Van Snick in gesprek met M.H.K.' in: *Aktuele Kunst in België. 19 portretten*, Museumkrant, Ghent: Museum van Hedendaagse Kunst (March-April 1979): 14.
14. Interview with Philippe Van Snick, Schaerbeek, 3 February 2010.
15. Van Gelder & Davidts 2006: 16.
16. Interview with Philippe Van Snick, Schaerbeek, 5 February 2010.

of duality, of physical poles that continue to attract and repel each other, "like a magnetic field."¹³

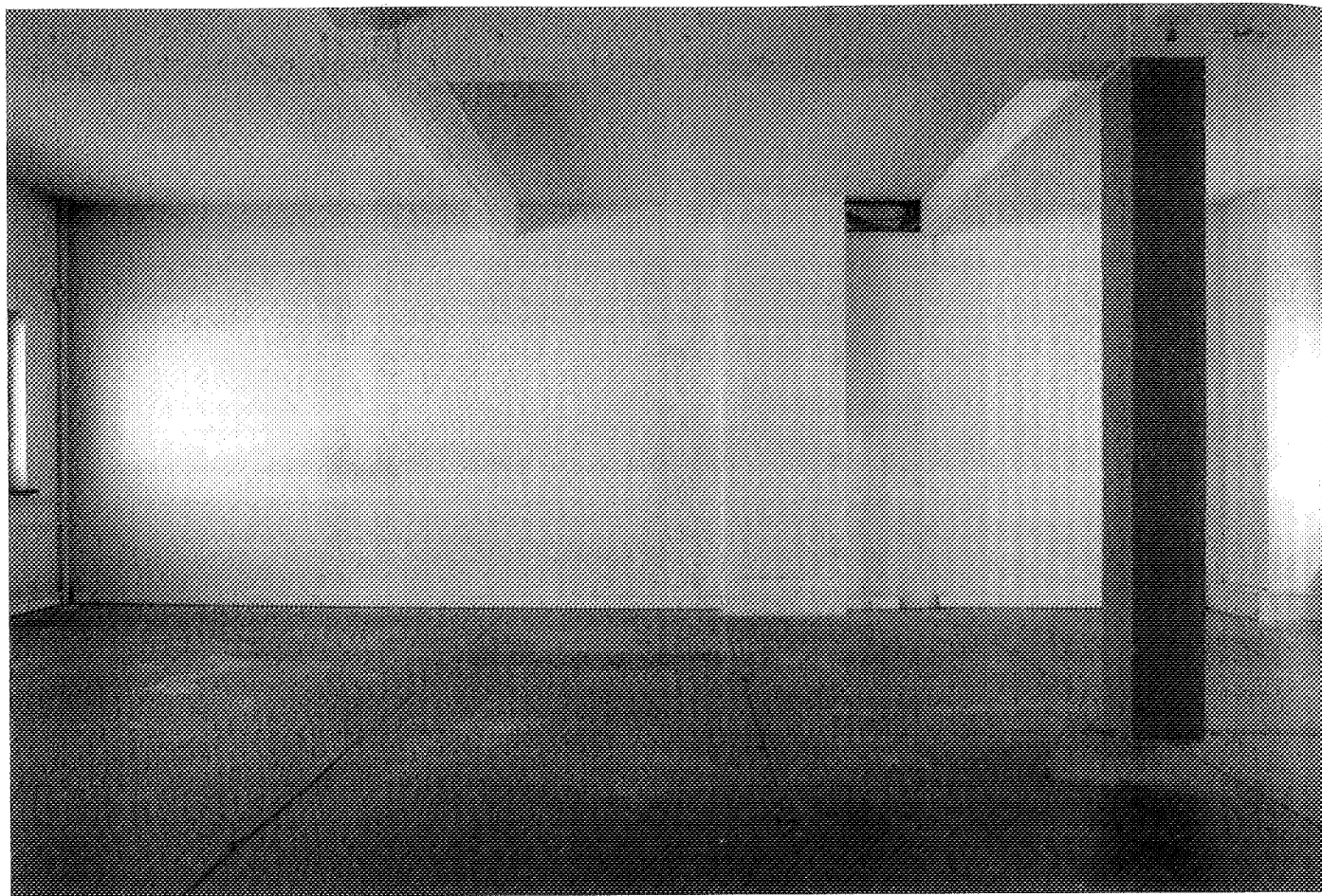
The ellipse and its potential for further development into other shapes also prompted him to experiment with permutations of number codes 0-9, as well as with decimal systems. There is one drawing [19, p. 41], published in *Plus-Nieuws* (1970), that nicely captures his sustained research process: Van Snick visualizes his fascination for the shape of the ellipse by placing it centrally on the page, while letting it evolve in a spiraling way into a cone. At the bottom of the sheet there is a dot, to which Van Snick right next to it refers as an "absolute cell." Dots and points, developed in decimal constellations, would be an increasingly central theme of his work in the years to follow. The dot evolves into a small line, which he called the "true cell," in order to develop further, via an increasingly curving line, into an ellipse. On his drawing Van Snick characterized the ellipse's shifting into an ellipsoid shape as "annulling duality."

From 1976, the eclipse emerges in his work as an interrelated theme. Van Snick made all sorts of shapes that flow from his study of ellipses or partial solar eclipses. In the design for the three sunblinds, which he executed spatially on orange sailcloth with black acrylic [98, p. 123], the eclipse shape is larger than the sailcloth. This should leave a tangible impression with the spectator of how natural phenomena always exceed our physical perception of them.¹⁴ For his work *Eclips (0-9)* from 1980-81, which was displayed at the Middelheimpark Biennial in Antwerp in 1981 [118, p. 149], he cut the three potential eclipse shapes from the park's lawn, casting the resulting holes in three times ten plaster fragments. This resulted in sculptural elements with raw and robust shapes, without any smooth contours or surfaces. Finally, he displayed them in a three-dimensional installation in the pavilion at his disposal.

In this case, too, he intended to draw the spectator's attention to the intrinsic dynamic of matter itself. Notoriously, Van Snick speaks in this context of the "instability of the material."¹⁵ He represents this instability in the most basal forms, which in diverse cultures often have a ritual function. He equally shows this in his most recent film *Percept, Affect et Concept* (2009) [292, p. 332] by including photographs, for example, of people from Papua New-Guinea gathered in front of their oval shields with totem paintings, or of African, ellipse-shaped tattoos on the back. Furthermore, he shows in his film an archival photograph of a group of people gathered around a rectangular table for an important meeting. The rectangle fits in the ellipse. In physics, as Van Snick has indicated, the ellipse channels divergent chaotic elements by bringing them together temporarily, the ellipse serving as the binding force.¹⁶ A table has a similar effect: even if there are various tensions among those present, still they all sit together around the table. As such, the ellipse is a transcendental given, so to speak, rife with potentiality. It seems the force from which conditions for potentiality may evolve.



[14] Autorace, 1979



[15] Pans de Sensation (Restauration in Wit), 2007. Work in situ: Studio Kesselstraat, Schaerbeek, Brussels, 2007-2009

17. Cf. Van Gelder & Davids 2006: 16.
18. Gilles Deleuze & Félix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, transl. by Brian Massumi, Minneapolis: University of Minnesota Press, 1987: 316.
19. Deleuze & Guattari 1987: 317.
20. Gilles Deleuze & Félix Guattari, "Percept, Affect, and Concept," *What Is Philosophy?* transl. by Hugh Tomlinson and Graham Burchell, New York: Columbia University Press, 1991: 184.
21. Philippe Van Snick, 'Brussel, 27 April 1993', *Witte de With - Cabier #1, October 1993*, Dusseldorf: Richter Verlag, 1993: 146.

An element of Philippe Van Snick's investigation of the instability of materials is a reflection on how, like a thief in the night, impurities sneak into the purity of materials. He aims to leave behind a penetrating visual impression of how stability subsides, how symmetry reshapes itself to asymmetry, to regain a balance. In this context, he speaks of "agency," of the ordering or arranging of elements.¹⁷ With this he means the particular transformation of the many tiny connections in the world, which sometimes are barely noticeable to the naked eye but which may have large effects at all sorts of levels nonetheless. In this respect Van Snick has repeatedly voiced his fascination for what Gilles Deleuze and Felix Guattari in *A Thousand Plateaus* (1987) describe as "the T factor" or the territorializing factor (*facteur territorialisant*).¹⁸ Social functions, Deleuze and Guattari argue, are organized by being turned into territorialized activities, such as hunting, sexuality, or home building. Similarly, that rhythms or melodies are expressed in features that belong to them, such as color, smell, sound, and silhouette, is also an instance of a territorialized event. This organization of functions with an eye to further developing a territory Deleuze and Guattari refer to as art. A well-organized territory, such as for instance a property, is the result of art, of a marking—they speak of a poster or placard—that develops into a more advanced organization.

In this respect, it is possible, according to Deleuze and Guattari, to turn a color into one's individual banner or placard.¹⁹ This is precisely what Philippe Van Snick has done. With colors he has staked out his territorial markings [232, p. 251; 235, p. 253; 261, p. 292; 265, p. 297]. In this way he came to develop his well-known ten color palette. Those colors have no symbolic level, but should be seen as an open, mobile signature, as well as an affirmation of his individuality as artist, much in the same way as birds cover a particular area [16, p. 38-39]. Such markings are no demarcations. On the contrary, as individual, expressive markings, they are there prior to a well-demarcated territory, or, in other words, an ordered society. At the same time they are capable of developing a territory and mold it in various ways, thus enabling transformations of demarcated territories to new constellations. Deleuze and Guattari refer to them as "blocks of sensations in the territory" (*blocs de sensations dans le territoire*).²⁰

Many examples of such created 'blocks of sensations' can be found in Van Snick's oeuvre since the 1980s, such as *Asymmetrisch Rood* (1993), which he presented at Witte de With in Rotterdam. The work consisted of a glow of red and blue that could be noticed way into the other rooms [197, pp. 218-222]. As Van Snick has commented, one may look at it as a 'blow-up' of the *Symmetrische en asymmetrische reeks* (1987-88). It existed "first in [his] mind, where dimensions are relative and no materials are needed."²¹ Next, the concrete dimension took shape in the confrontation and interaction with the actual spaces of Witte de With. To Van Snick, it involved a placing of "Red against

22. Van Snick, 'Brussel, 10 May 1993', in *Witte de With*, 1993: 147.
23. This process was extensively described and documented in Van Gelder & Gildemyn 2009.
24. Anny De Decker, 'Philippe Van Snick', in: *Jef Geys, Bernd Lobaas, Guy Mees, Philippe Van Snick*, exh. cat., Lille: Quai du Wault–Dunkerque: Ecole Régionale des Beaux-Arts Georges-Pompidou, 1987: 39.

Day and Night."²² He added that what matters is to experience the "round-around (*rondomrond*) as reality" itself, instead of as a traditional isolated object, a notion he does not believe in.

Between 2005 and 2007 this research of 'blocks of sensations,' expressed through a programmatic development of his color system, culminated in a painterly work that unfolded in as many as six stages in a studio specifically chosen for this project, located at Kesselsstraat 14 in Schaerbeek (near Brussels). The work shifted from *Pans de Sensation* to *Saturation*, or from white toward increasingly saturated color, and next it darkened gradually to black (*Eclips*) in order to find its resolution in *Restauratie in Wit* [15, p. 34].²³ On 15 November 2006 the artist organized a public screening of *Il deserto rosso* by Michelangelo Antonioni (1964) in the Kesselsstraat studio. This film, to which he alluded before in a work such as *Désert Rouge* (1998) [223, p. 246], proves of fundamental relevance for lending even greater profundity to the painterly research process Van Snick carried out during the two years he worked on *Pans de Sensation*. The scene in which the two principal amorous protagonists Giuliana and Zeller encounter each other for the first time alone in the imaginary future shop of Giuliana, which she is decorating in several colored surfaces, sketches a realistic story. The spectator who observes the various stages of *Pans de Sensation* should bear this in mind. The film clarifies how the wider oeuvre of Van Snick addresses the irresistible, fatal attraction between man and woman, opposites such as day and night and other concrete forms of binary systems that contradict each other in the very act of completing each other.

This concern suggests that the only relevant way of speaking of abstraction in the oeuvre of Philippe Van Snick has to depart from the insight that in his case abstraction always is about translation or transformation of concrete elements from everyday reality toward a more universal given. This universality, in turn, is rendered concrete in Van Snick's personal visual language, in an exceedingly coherent and sustained artistic process. As Anny De Decker wrote: "That Philippe Van Snick is not merely concerned with abstract notions but with elements inspired by lived life clearly shows when he perforates ten times the images of a film or when he exhibits a herbarium."²⁴ His art critically engages with such notions as modernity and industrialization, but refrains from seeking to have direct social impact. Van Snick works with his own concepts that act on the spectator's perception, intending to affect his mind in such way that the person involved will perhaps take it into account in future behavioral decisions or situations. His performance in 1984 on the steps of the stock exchange building in Brussels (*Demonstratie Goud & Zilver*) is the most radical expression of this aim [151, p. 175].

On 15 June 1972, Fernand Spillemaeckers wrote in *De Volksgazet* that the work of Van Snick belongs to those kinds of art that only achieve their full impact when the artist painstakingly holds to his own agenda for many years.

25. Els Roelandt, 'Een zweem van lichtheid', *De Financieel-Economische Tijd*, (13 December 2000): 11.

Clearly, he did so, without compromising. In 2000 Els Roelandt lauded the second major exhibition of Van Snick at the SMAK in Ghent (the first one dating back to 1984) by claiming that the work "is still exceedingly current, and that it tells us things that perhaps today are more to the point than, say, fifteen years ago."²⁵ She adds suggesting that the work "has taken its time, as a perceptive viewer will notice." More than ever, today the "sober"—the term is by Anny De Decker—yet incredibly dazzling oeuvre of Philippe Van Snick deserves to be rediscovered by the public.





1970

B — Philippe Van Snick lives and works in Ghent until the end of 1971.

— Ph. Van Snick and Etienne Lievens receive a scholarship for a study trip to Portugal, where they reside from September to November 1970. Jef Somerlinck also receives a scholarship, but he joins them only briefly. Within this context, Ph. Van Snick develops his Dynamic World Project^[20].

G — Plus Kern in Ghent (run by Yves De Smet and Jenny Van Driessche): from 1969 to 1972.

— X-one in Antwerp (run by Marc Poirier dit Caulier): from late 1969 to 1972.

E/I — For several years, the catalog of the major 1966 Marcel Duchamp retrospective (in collaboration with Richard Hamilton) in London's Tate Gallery continues to exert a strong influence on Ph. Van Snick, who did not see the exhibition himself. The reconstruction of Constantin Brancusi's studio, which he did visit in Paris, would equally leave a strong impression on him.

— During his stay in Portugal, Ph. Van Snick reads a book by Marshall McLuhan that inspires him.

He develops his Dynamic World Project^[20], about which he writes:

Dynamic world project.

Exists in all possible forms.

People who specify in the sense of putting it clearly and concisely

— man vis-à-vis society

— man vis-à-vis man.

— man vis-à-vis spirit.

> all these elements are 1 they converge.

physical man – society – spiritual man

> his life

ELIMINATION OF DUALITY.

OR REDUCE IT TO THE BASIC PRINCIPLE.

POSITIVE & NEGATIVE: SUCH AS LIFE IS

(see dynamic mind trip)

MIND GUERRILLA.

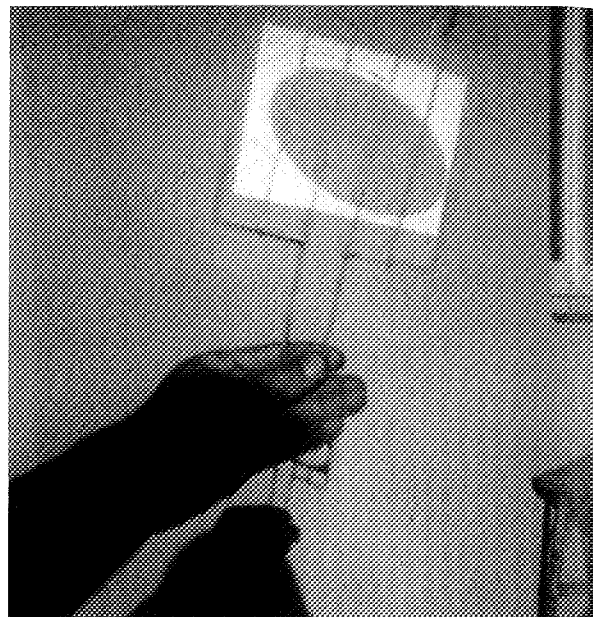
ALL MEANS (MEDIA) are employed & dynamic mode.

[cf. study materials—drawings, text + photographs—in school notebook, archive Ph.V.S., Brussels]

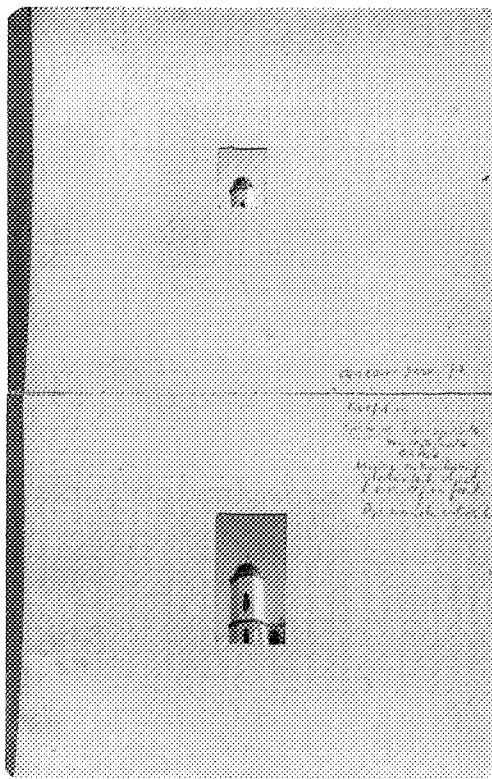
Further, he quotes Marshall McLuhan, adding his own translation in Dutch to each statement:

BE ALIVE TO ENVIRONMENT

TRY TO PREDICT ENVIRONMENT



[17] Ellips in grill, 1970



[18] Studies of Koepels [Domes], 1970

USE EACH MEDIUM FOR WHAT IT CAN DO BEST
 LET THE AUDIENCE PARTICIPATE
 MAKE SURE THE PICTURE TELLS THE REAL STORY

— In the archive of Ph. Van Snick there is a photograph of Yves Klein, meditating over a globe. This is food for thought to Ph. Van Snick, as is true of his conversations with Polo Sarafian on Tibetan esotericism and the different stages of awareness. The artist draws a link with his interest in duality: the duality that produces a dynamic + the principle from physics, implying that duality is inclined to converge in a focal point. (Later, Ph. Van Snick will break up this single dot into ten dots.) Together with the parallels he finds in the work of Vladimir Tatlin and Marcel Duchamp, these elements serve as a major conceptual basis feeding his work.

[Interview with Ph.V.S., studio, Brussels, 6.12.2009]

- R — Early 1970s: Marshall McLuhan & Quentin Fiore: *The medium is the message*, Harmondsworth, Penguin Books, 1967. This book presents in fact an early view on globalization.
 — Gertrude Stein: *The Autobiography of Alice B. Toklas*, Harmondsworth, Penguin Books, 1966.
 — Brassai: *Conversations avec Picasso*, Paris, Idées / Gallimard, 1964.

TH/W — After *Façades*, Ph. Van Snick returns to the basic idea of cages and cotton. The hard-soft contrast leads him, via the duality principle, to bipolarity, and, as a result, to the shape of the ellipse, a mathematical construction with two axes. The work of Marcel Duchamp thereby plays a major role for him.

Influenced by Vladimir Tatlin, he also develops an interest in spirals, whereby the idea of creating a worldview is relevant. The term 'dynamic' will continue to be of great relevance in his work.

[Interviews with Ph.V.S., studio, Brussels, 2006-2009]

— *Dynamic / Mind / Drawings*, April 1970.

— *Dynamic / Mind / Trip*, June 1970.

— Autonomous drawings and studies.
 Including:

Drawings that focus on ellipses.

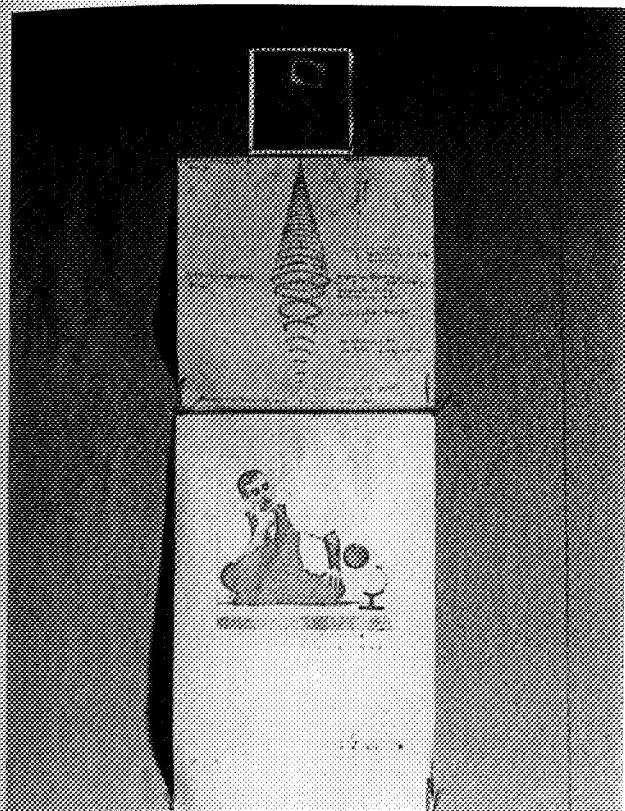
Collages devoted to the ellipse, 1970.

Drawings of a cone in a cylinder, which shows the emergence of an ellipse.

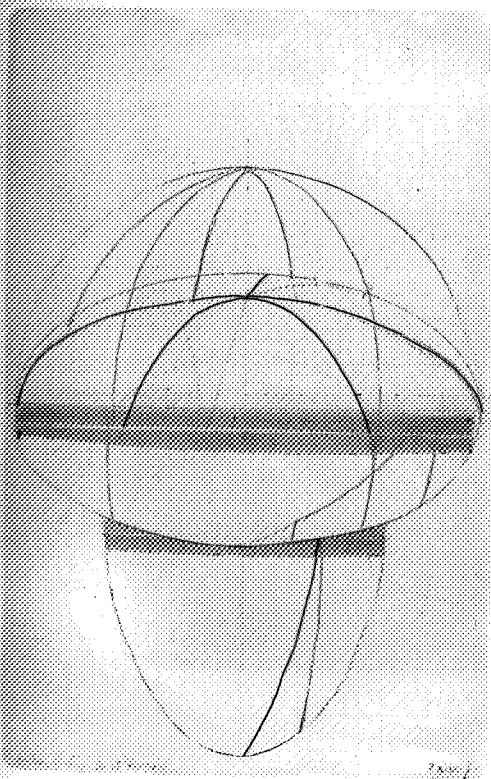
Drawings of the evolution of a circle to a cone to an ellipse.

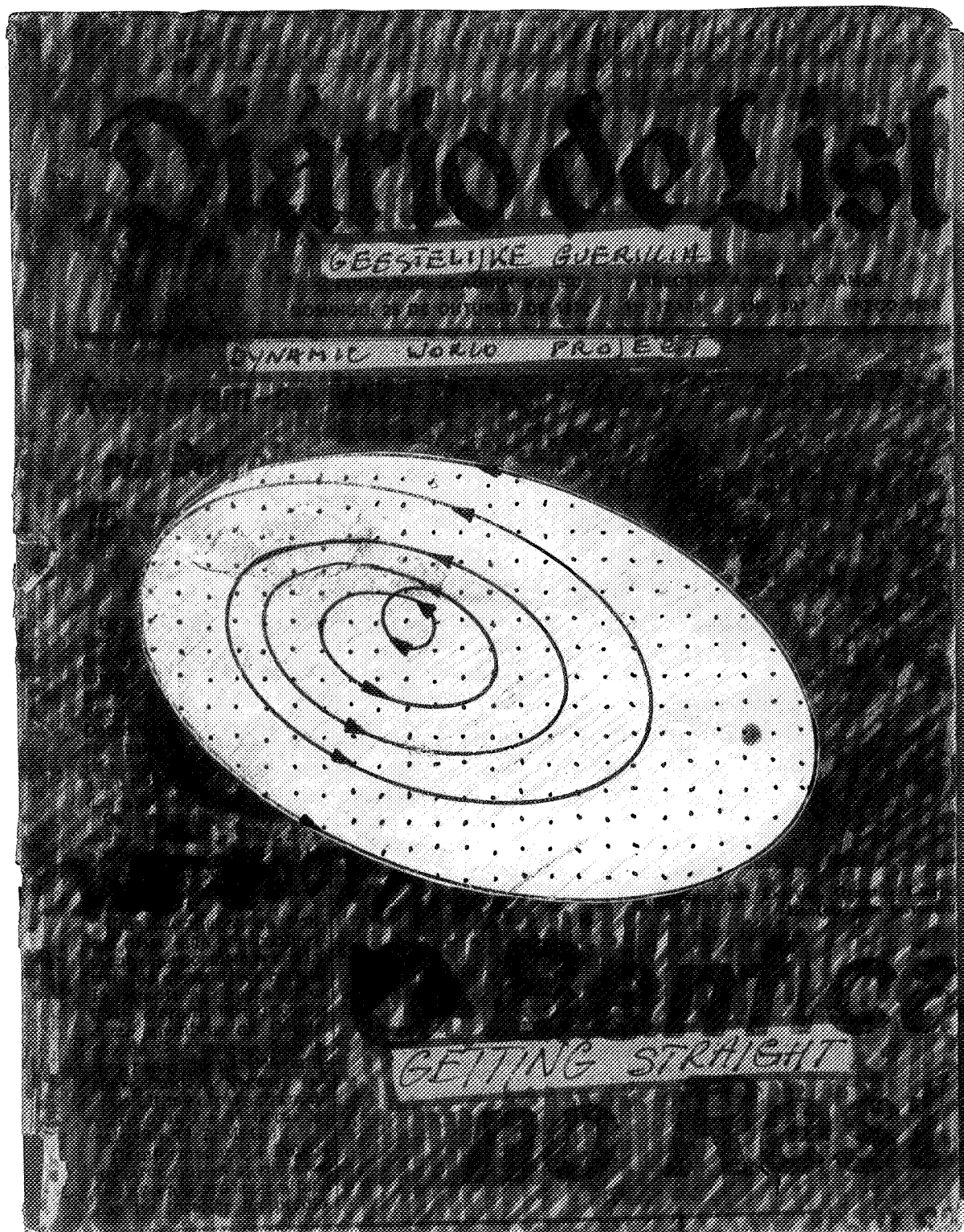
Drawings of the relationship between cone and spiral (+ circle and ellipse).

— During his stay in Portugal, Ph. Van Snick pursues study of Koepels.



[19] Studio view with portrait of Yves Klein, 1970





[20] Dynamic World Project, cover and backcover of the notebook, 1970

o pianista de 22 anos (americano Garrick Ohlsson) venceu o concurso Chopin

OSÓVIA, 25 — (A. — O pianista nor-
ueguês, Gar-
rick Ohlsson, de
22 anos, foi
declarado vencedor
do Concurso Interna-
cional Chopin. Foi lhe
concedida uma medalha
de ouro e um prêmio de
50 mil coroa (cerca de

10 mil dólares; 3º Nat-
ha Gravitova, União So-
viética, 15 mil dólares;
6º, Janusz Olejniczak,
Polónia, 10 mil dólares.

Participaram no con-
curso, 33 jovens escan-
dinaes de 26 países.

Os resultados foram
anunciados hoje por um
jurá internacional de 18
membros presidido pelo
prof. Kazimierz Sikorski,
da Polónia, que es-
teve reunido durante 3
horas após a prova fi-
nal para a qual seleccio-
nara 12 concorrentes.

Classificação:
1º, Gar-
rick Ohlsson, Noruega;
2º, Nat-
ha Gravitova, União So-
viética; 3º, Janusz Olej-
niczak, Polónia; 4º, Euge-
nio Condon, Unidos,

de Poupança» vestimentos os valores

quanto ao ano.
O depositante con-
temporâneo a médio
prazo — isto é, de
ano — com vista aos
anos que foram insti-
tuídos depósitos
de poupan-
ça, em vez de que
de crédito para tal
destinação;
— a aquisição, me-
lhor construção de habita-
ções ou dos deves-
timentos de roupas;
— a compra de ações
ou de títulos de fi-
nanciamento por parte
da sociedade deves-
timentos.

do plano e a realizar entre
a deposição e a instituição
em que o depósito é feito.

CURSOS DE FRANÇÊS

LISBOA (Rua Bragança, 15-L — Av. Alameda 286, 184-L, D-1) — ALMADA
(Rua Luís Quilós, 6 — Lote 2, 3) — S. J. DO ESTÓRIL (Praça Comercial,
Lote 26, 12, 13, 14) — ALGÉS (Parque Miraflores, Lote 11, 12, 13, 14) — POR-
TUGAL — FARO — VILA REAL DE SANTO ANTÓNIO — BEJA — EVORA —
PORTALEGRE — CALDAS DA RAÍNHA — FIGUEIRA DA FÓZ — MIRA DE AÍRE
— LEIRIA — COIMBRA — VISEU — BRAGA — VIANA DO CASTELO — PUNHA

«NOVA SOCIEDADE» PARA O CHILE — ANUNCIA ALLENDE

SANTIAGO DO CHILE, 25 — (R.) — O presi-
dente eleito do Chile, o marxista Salvador Allende,
recebeu numerosas mensagens de felicitações e nu-
merosas visitas durante o dia de hoje, após o Con-
gresso ter confirmado a vitória eleitoral por ele
obtida em Setembro.

Após a votação conjunta
do Senado e da Câmara
dos Deputados que se efec-
tuou ontem, o que deu a
Allende uma esmagadora
vitória sobre o candidato
das direitas, Jorge Alle-
sandrini, o presidente eleito
pediu ao povo a criação
de uma nova sociedade, de
uma nova moral e de uma
nova economia.

Allende disse que o seu
Governo — que deve in-
cluir marxistas, socialistas
e comunistas da P. U. P.
— nacionalizará as indus-
trias do cobre, ferro e ni-
tratos do país. Medidas se-
melhantes serão tomadas

mais tarde em relação aos
bancos e outras indústrias
e monopólios.

Afogado

Segundo a imprensa ma-
ritima da França, após
um tempo de 15 dias, o es-
coteiro de um homem, já em
estado de decomposição,
foi encontrado pela tri-
puagem de uma lancha da
Lignage.

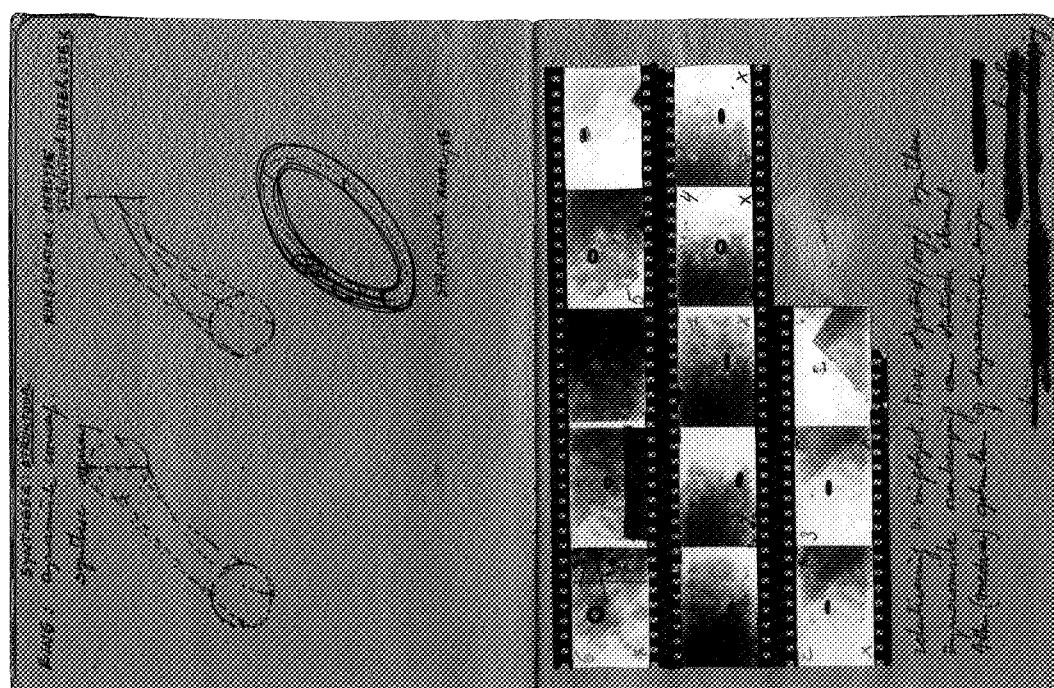
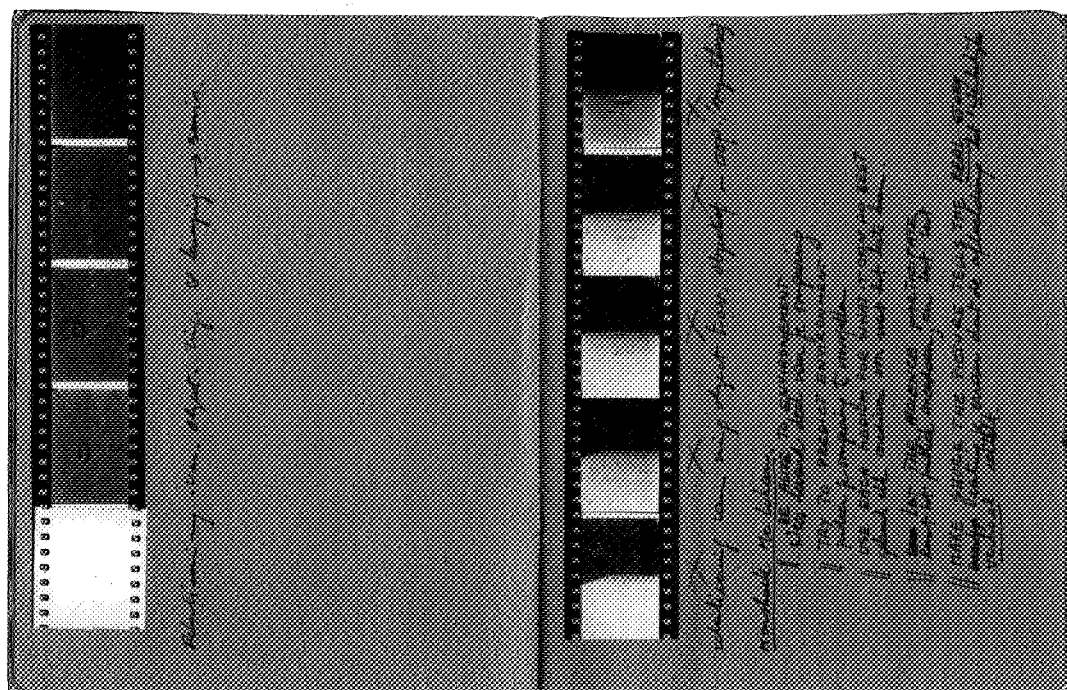
Morreu Schneider

SANTIAGO DO CHILE, 25
(P. P.) — O general René
Schneider, comandante-em-
chefe das forças armadas chi-
leñas morreu esta manhã,
cerca das 9 horas, após 11
horas (TMG) no Hospital 10.
(114).

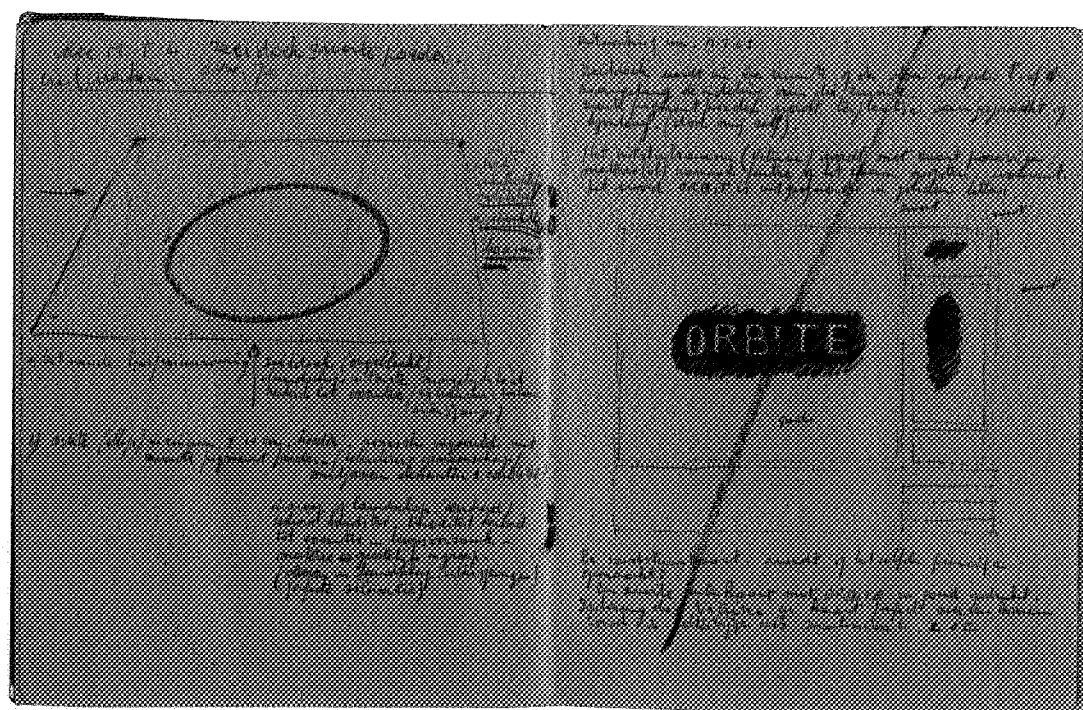
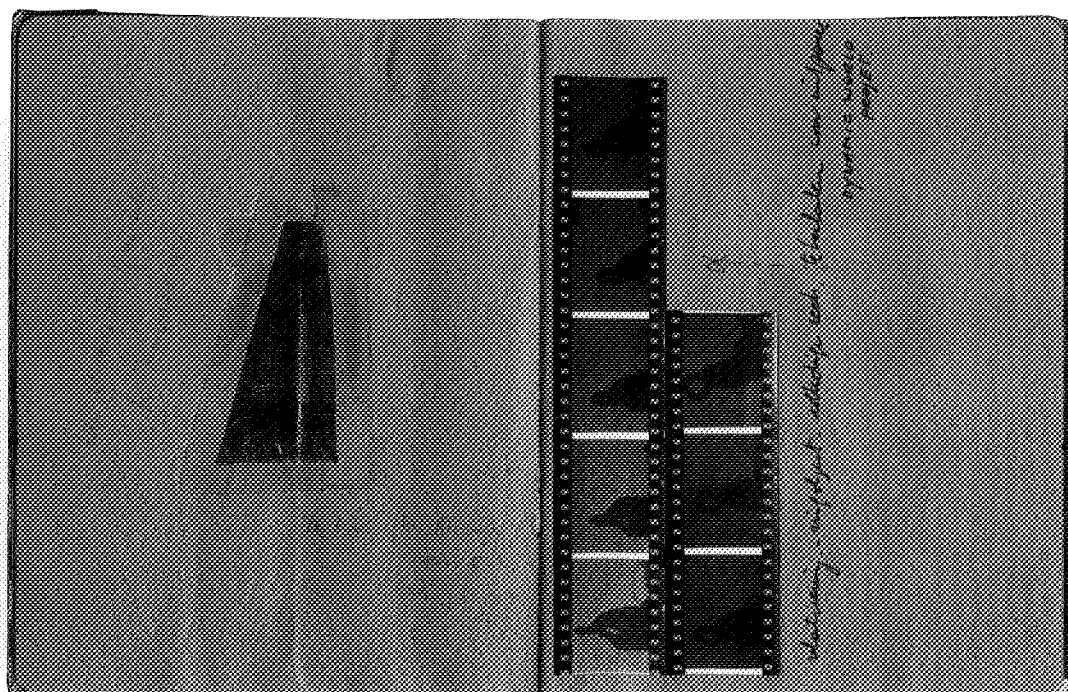
na ALLIANCE FRANÇAISE

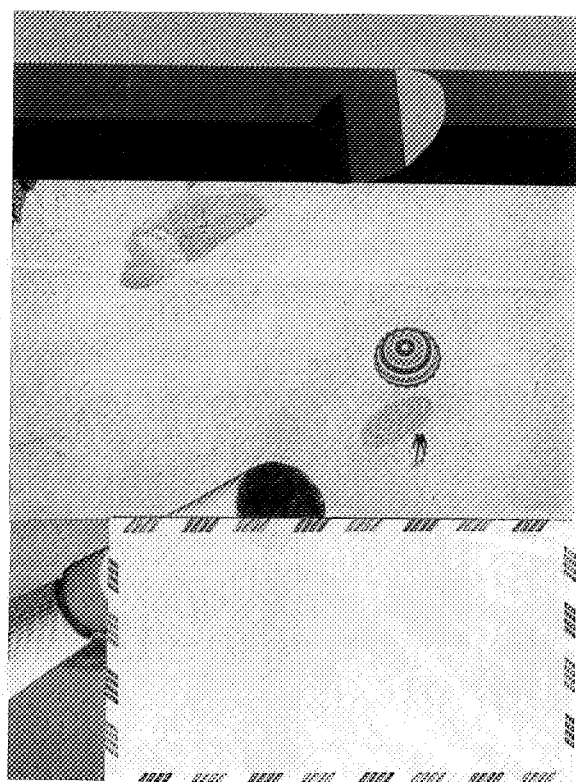
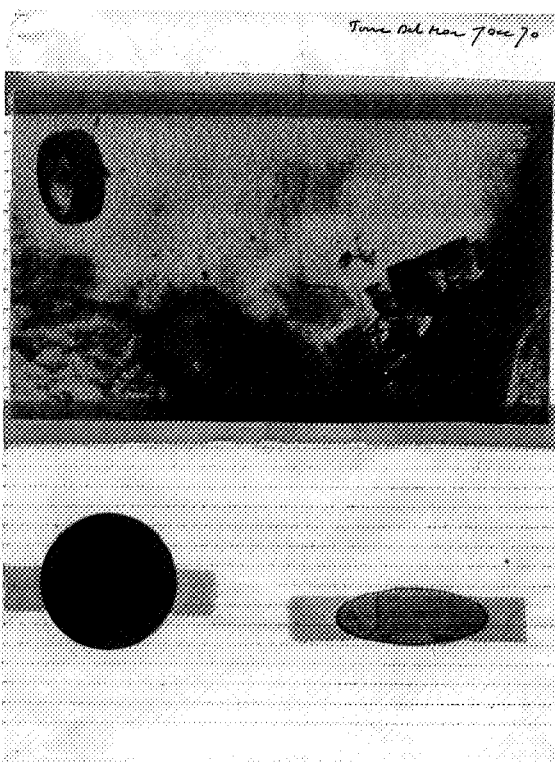
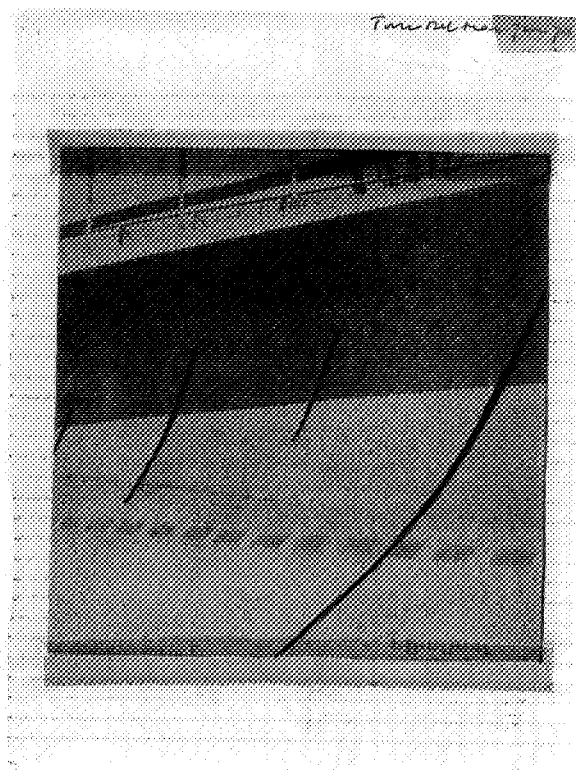
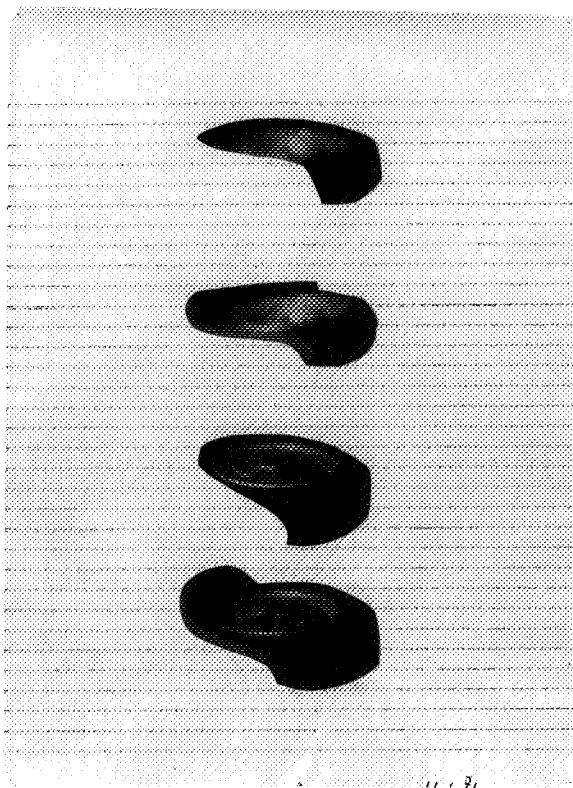
a maior e a mais famosa escola de língua francesa do mundo

ENSINO COMPLETO PARA ADULTOS E ALUNOS DOS
LÍCEUS E ESCOLAS ATÉ À OBTENÇÃO DO DIPLOMA
DA ALLIANCE FRANÇAISE DE PARIS COM O VISTO
DO MINISTÉRIO DA EDUCAÇÃO NACIONAL FRANCÊS

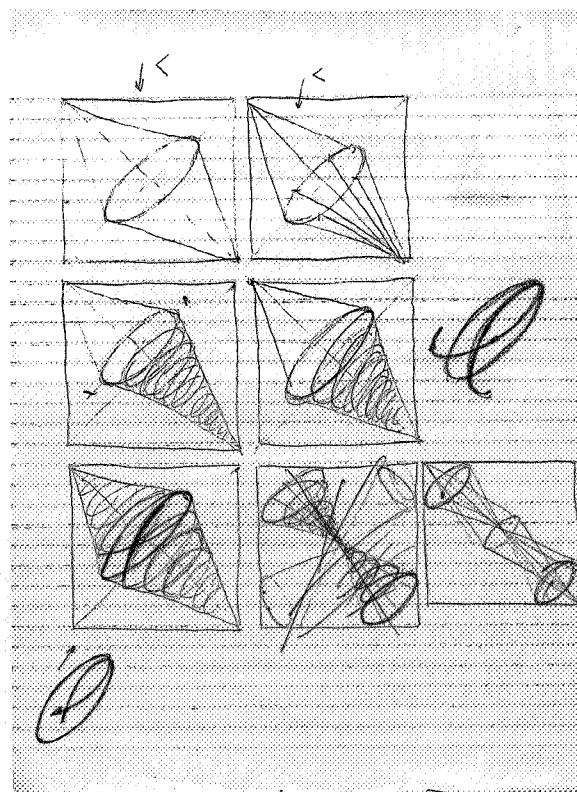
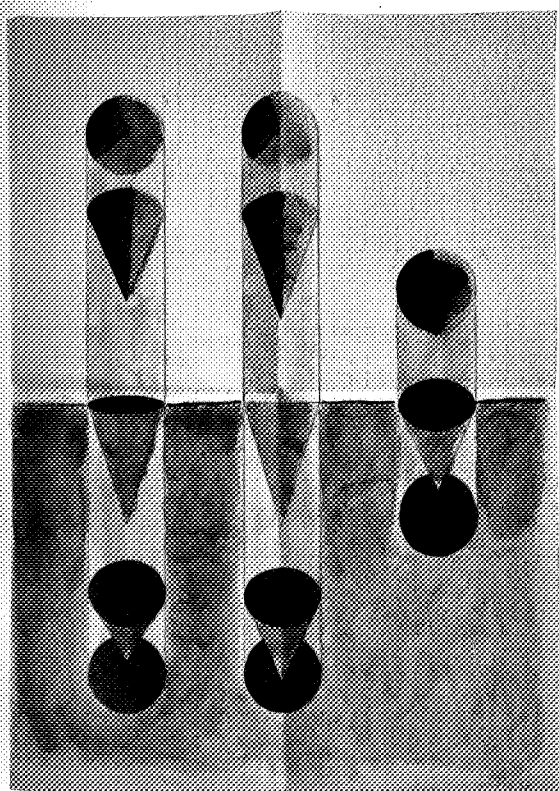
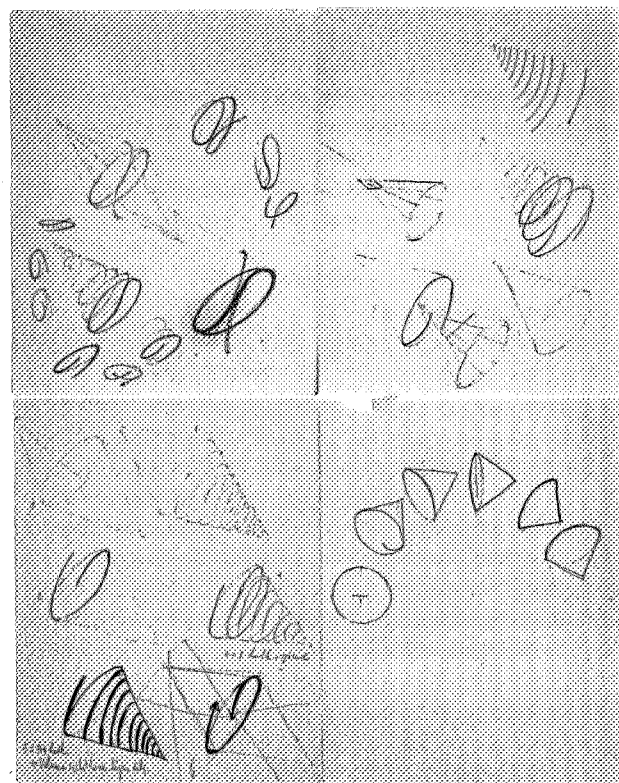
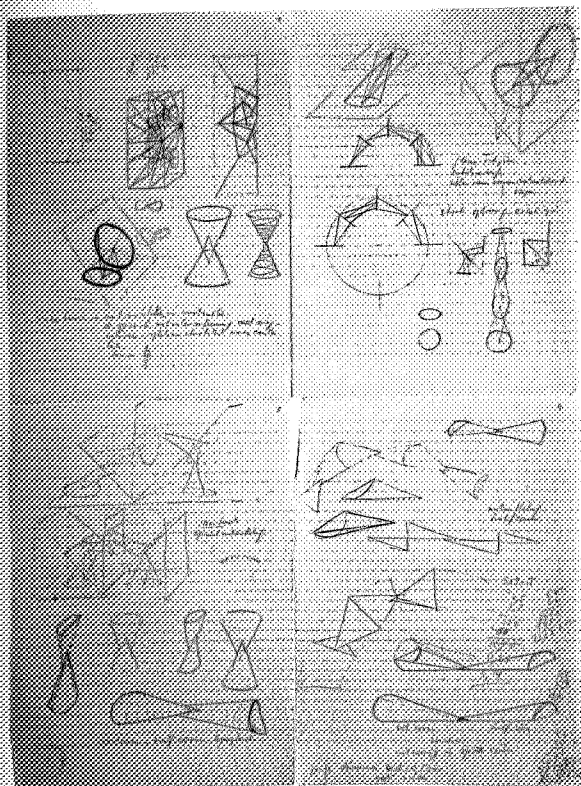


[21] Dynamic World Project, 4 innerpages of the notebook, 1970





[22] Collages, 1970



[23] Sketches for Cones and Dynamic Mind Drawing Extension, 1970

Including:
 Drawings in Cascais, Portugal, November 1970.
 In Ontwikkeling rond koepel one can see traces of his interest in ellipses and ellipsoids.

Note on a drawing, dated *Cascais 3 Nov. 70*:

Copula.
 shaped. horizontal and vertical circles.
 further development.
 relativity. object.
 vis-à-vis eye and spirit.
 Dynamic develop.
 (sic)
 [Archive Ph.V.S., Brussels, translated from Dutch]

— Series of photographs and drawings on the theme of the ring (such as a porcelain ring). This project centers on the concept of the relative nature of specific objects, which we may perceive—through the camera lens or with the naked eye—as ellipses when in motion.

— Film: Autoband-Vliegtuig, 1970, color, 16 mm, 4 min.

— Late 1970 – early 1971, Ph. Van Snick produces some twenty large drawings (90 × 90 cm), entitled Dynamic / Mind / Drawings, Ellips – Ellipsoïde [27, 28], in graphite and Indian ink on paper.

As Ph. Van Snick comments on this project:

Question: The ellipse again. Which meaning or which force do you attribute to it? What, in your view, does the ellipse embody?

V.S.: Duality. The ellipse has come into being through dualistic poles that interact, that start attracting or repelling each other, thus constituting a movement. This is in fact a matter of physics, like, for instance, a magnetic field.

Question: Do you also see the relationship nature-culture in the ellipse?

V.S.: This is an interrelated issue. In ellipses both are found indeed. You cannot ignore this condition.

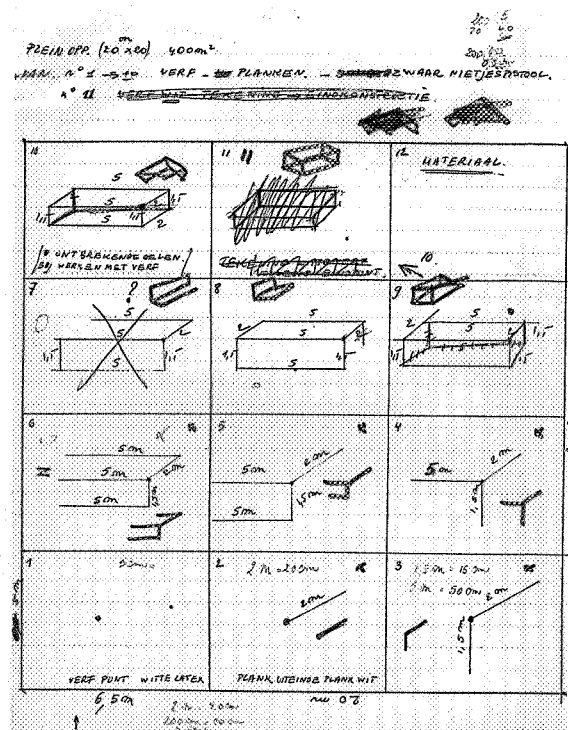
Question: How and/or where did you discover the ellipse in the real world?

V.S.: Oh, in Spain. I made a long train trip to Lisbon. A very tiring trip it was, in a packed night train. I could not sleep. Near dawn, in central Spain, on the plateau,—it was late August—I saw a barren landscape, yellow grass with black bulls. That image, that very reality, gave me the kick.

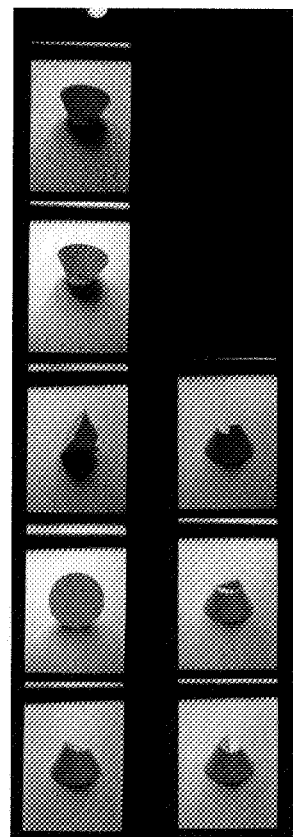
Question: And later on you...

V.S.: A certain abstraction occurred... from an image to recording something.

Question: Later on, you also began to consider and employ



[24] Study for Etalogie, 1970



[25] Conisch object, photographs, 1970

27.5.70 - 20.6.70

VAN SNICK (TEKENINGEN)

In samenwerking plus-kern ghent

X-ONE GALLERY BRADERIJSTRAAT 11-13 ANTWERP BELGIUM TEL. 03.33.42.34.

27.5.70-20.6.70

ELLIPS: DE KEGELSNEDE DIE DE MEETKUNDIGE PLAATS IS VAN ALLE PUNTEN
WAARVAN DE AFSTANDEN TOT TWEE VASTE PUNTEN (DE BRANDPUN-
TEN F1 en F2) EEN CONSTATE SOM (2a) BEZITTEN. IS F1 F2=2a EN
KIEZEN WIJ HET RECHTHOEKIGE COÖRDINATENSTELSEL ZO, DAT VOOR
F1 GELDT (-C, 0) EN VOOR F2 (+C, 0), DAN LUIDT DE VERGELIJKING
DER ELLIPS $\frac{x^2}{a^2} + \frac{y^2}{b^2} = 1$

DE ELLIPS IS EEN KEGELSNEDE ZONDER (REËLE) ASYMPOTEN EN MET
EEN EXCENTRICITEIT $e = \frac{c}{a}$, VOOR C=0 WORDT ZIJ EEN CIRKEL.

ELLIPSOÏDE: OPPERVLAK VAN DE TWEEDE GRAAD, DAT T.O.V. GESCHIKT GE-
KOZEN RECHTHOEKIGE COÖRDINATEN DE VERGELIJKING
 $\frac{x^2}{a^2} + \frac{y^2}{b^2} + \frac{z^2}{c^2} = 1$ (A) (B) (C) BEZIT.

DOOR WENTELING VAN EEN ELLIPS OM HAAR KORTE(LANGE) AS
IS TE VERKRIJGEN DE AFGEPLATTE (VERLENGDE) OMWENTELINGS-
ELLIPS, WAARBIJ A=B=C (A) (B) (C)
VOOR A=B=C HEEFT MEN EEN BOL.

[26] Invitation, X-One Gallery, Antwerp, 1970

the ellipse's mathematical character?

V.S.: Yes, I did a series of drawings—20 drawings—on ellipses. When I exhibited them, I printed on some sort of information sheet the mathematical definitions of ellipse and ellipsoid as well as the formula, in order to dissociate things from a very personal fact.

[in: *Aktuele Kunst in België. 19 portretten*, Museumkrant, Ghent, Museum van Hedendaagse Kunst, March – April 1979; translated from Dutch]

EX — *Etalogie, montage van Philippe Van Snick*, Roeselare, Markt, Saturday 21 March 1970.^[24]

This montage is a construction, consisting of 12 parts, around the subject of analyzing the shape of a bar.

Sponsored by n.v. *Etalo*, store and store window design, in collaboration with Plus Kern, Ghent.

Jef Cornelis produced an item on this project for the TV program *Zoeklicht*, BRT, 1969.

— *Kunstwerken verworven door de Staat 1968-1969*, Brussels, Paleis voor Schone Kunsten / Palais des Beaux-Arts, 13.5 – 4.6.1970.

— *Van Snick (Tekeningen)*, Antwerp, X-One Gallery (in collaboration with Plus Kern, Ghent), 27.5 – 20.6.1970.^[26]

The invitation consists of 2 sheets. Printed on the second sheet there is the definition + mathematical formula of the concepts of Ellips and Ellipsoïde.

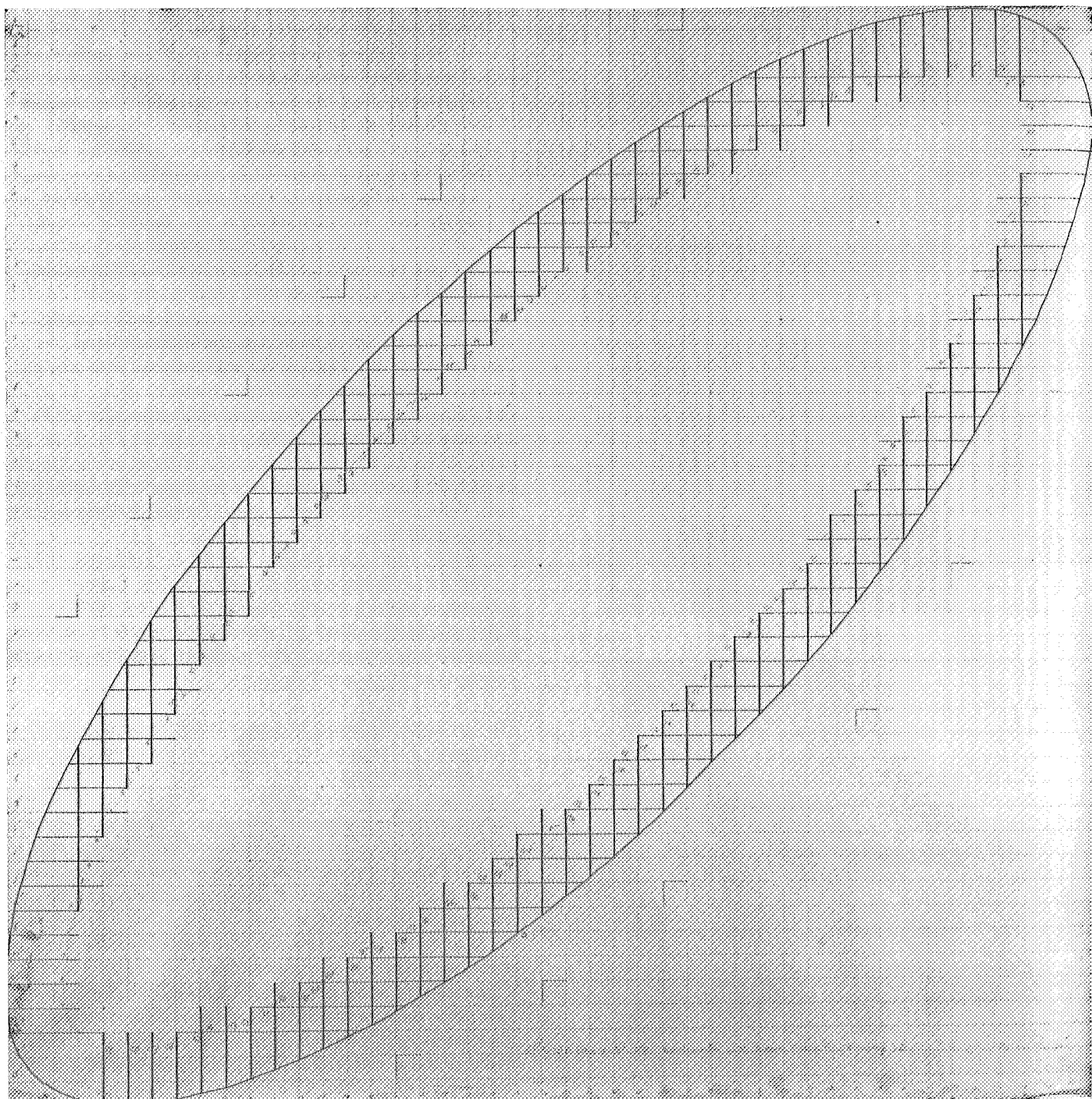
Ph. Van Snick exhibits: Dynamic / Mind / Drawings, Ellips – Ellipsoïde: 20 large pencil drawings on the concept of ellipse, 20 x (90 x 90 cm).

A / Contribution for *Kreatief 41*, Wevelgem, vol. 4, nr. 1, February 1970.

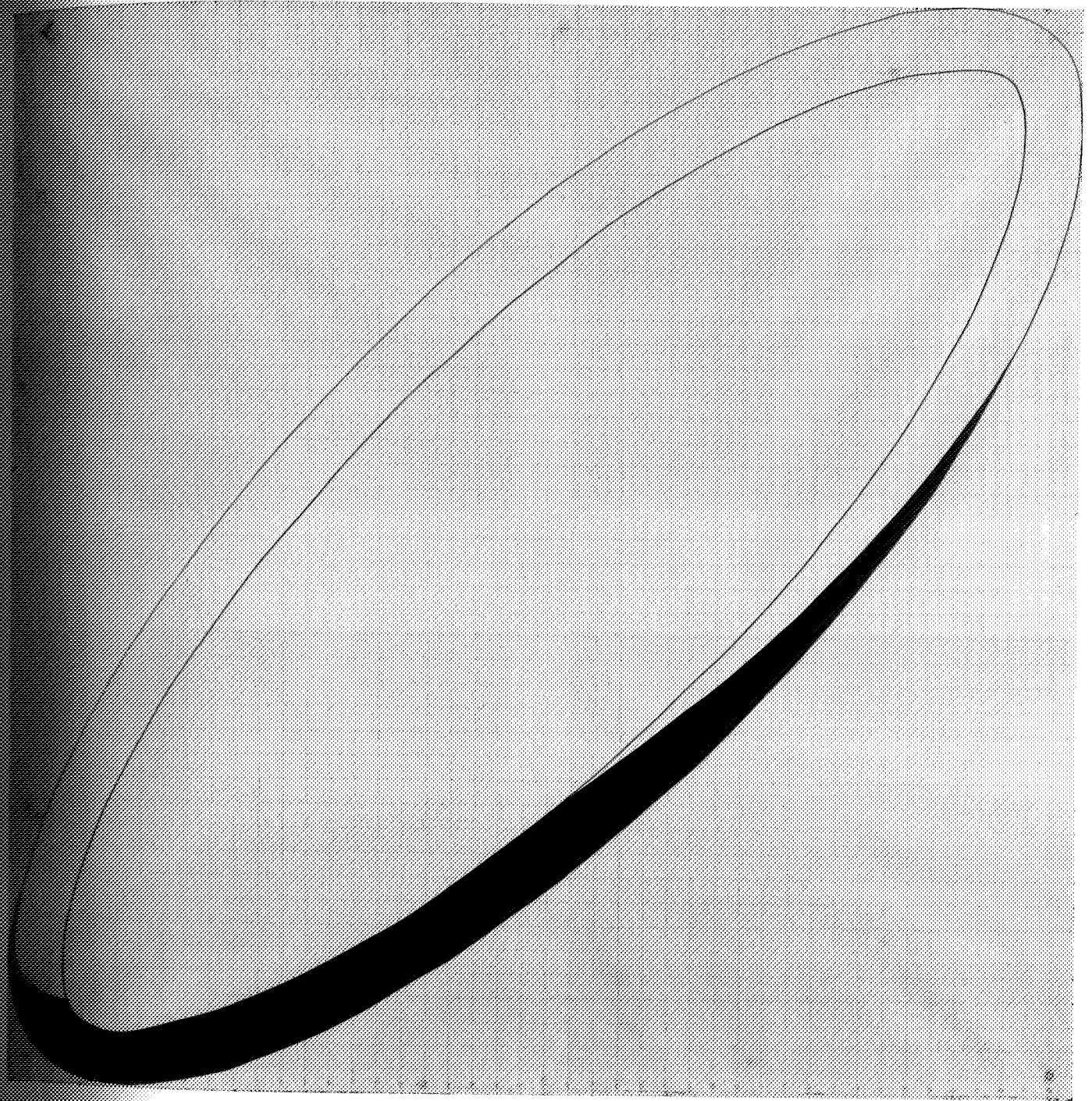
Roland Patteeuw publishes an article about Ph. Van Snick in this journal: *Philippe Van Snick: kunstenaar zonder ambachtsman "der kunst" te zijn*.

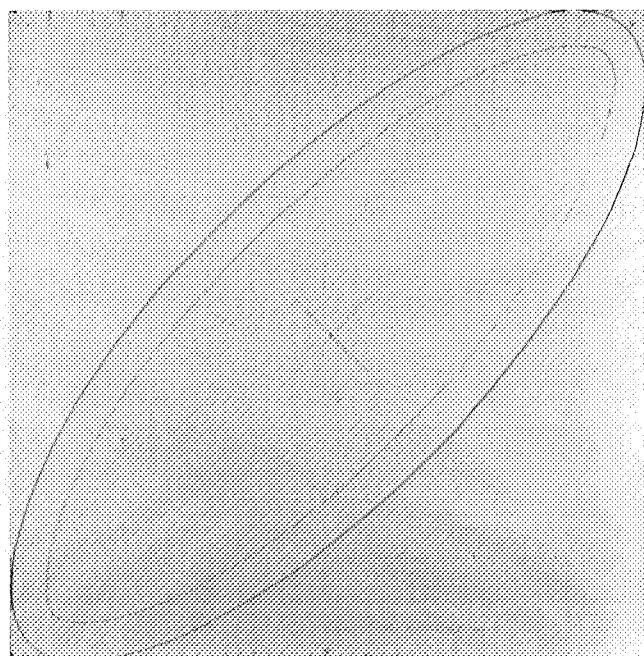
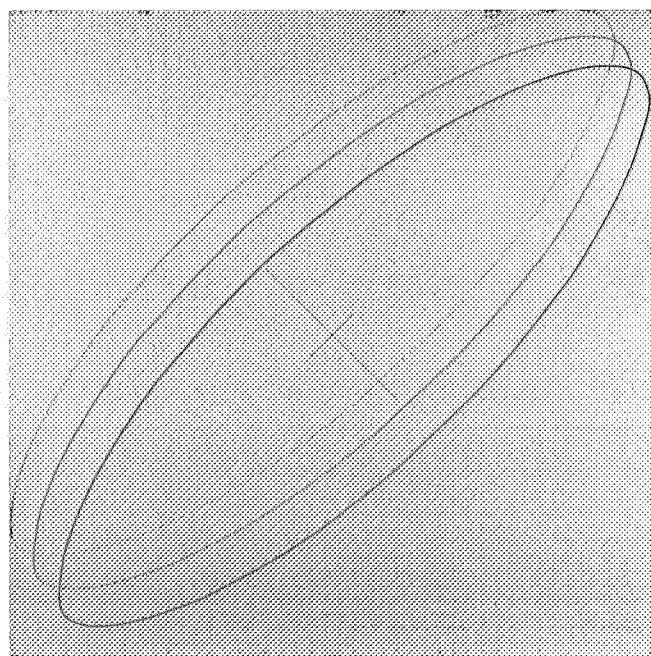
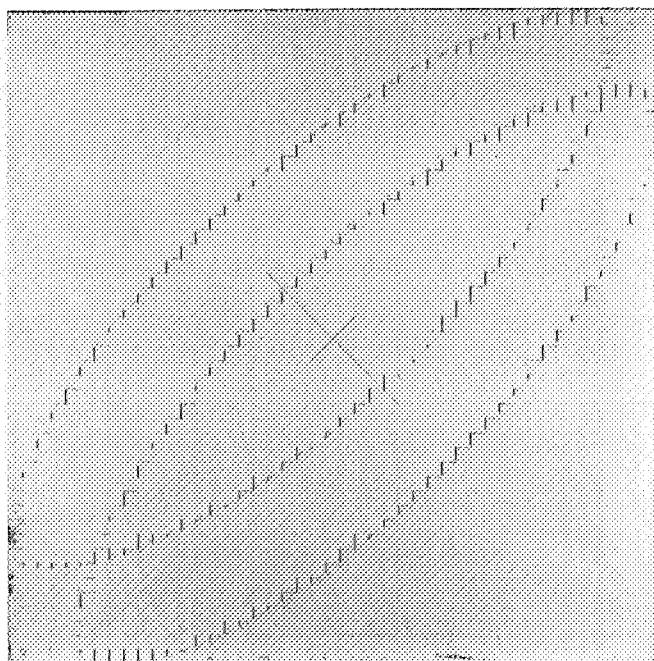
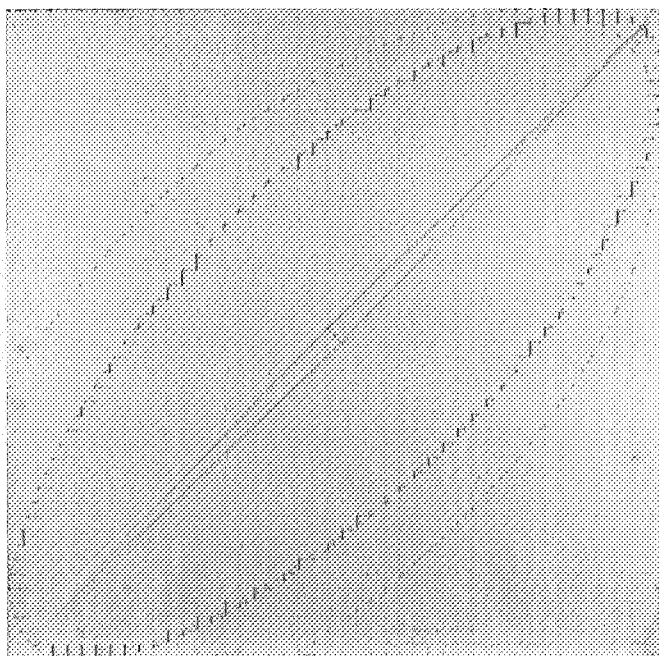
Ph. Van Snick is asked to make some sort of artistic supplement, added to the journal separately.

It consists of a sheet of paper (54.7 x 41.9 cm), folded into four parts, with printed in three of the resulting rectangles the letters *zw*, *gl*, or *r* (which serve as abbreviations, consecutively, of the words in Dutch for black, yellow, and red). The lower rectangle on the right is again divided into four parts, of which the upper one on the left is again divided into three parts, also having the letters *zw*, *gl*, or *r* in them. The two subsequent rectangles are divided into six parts, with in each part the letters *zw*, *gl*, or *r*, and the lower rectangle on the right is divided into 18 parts, with in each part the letters *zw*, *gl*, or *r*. It also comes with a tiny cord whose three colors (black, yellow, and red) are also the colors of the Belgian national flag.

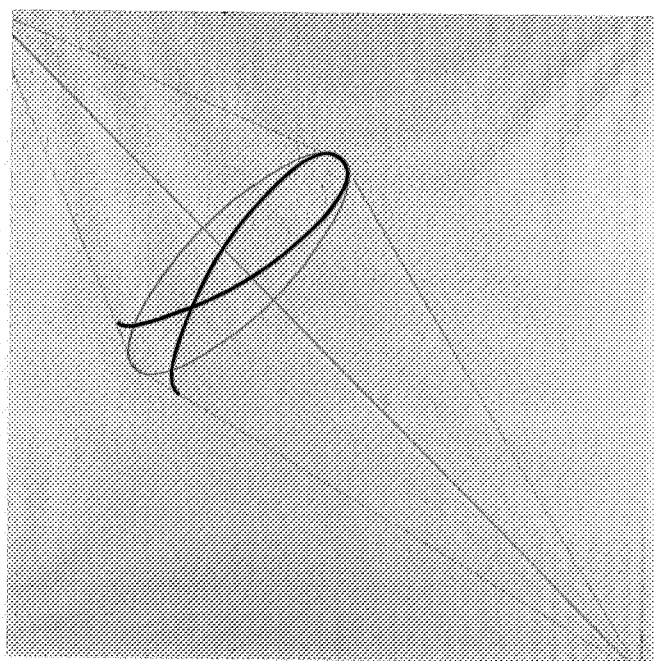
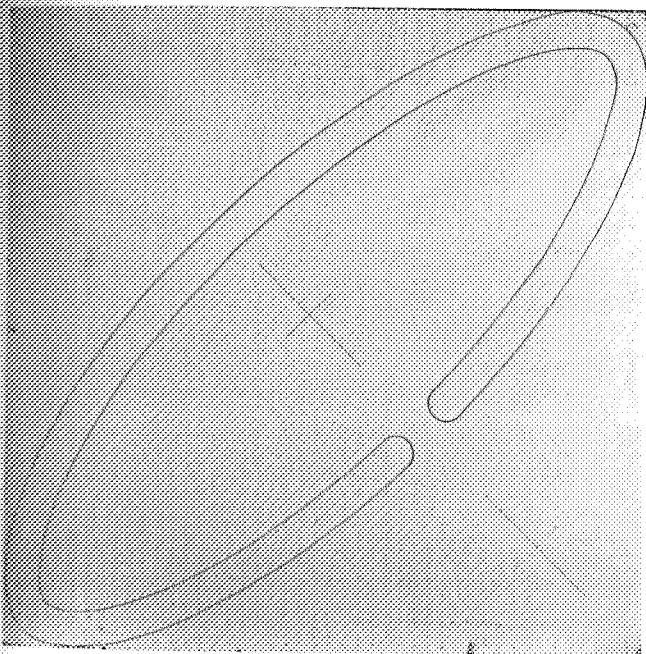
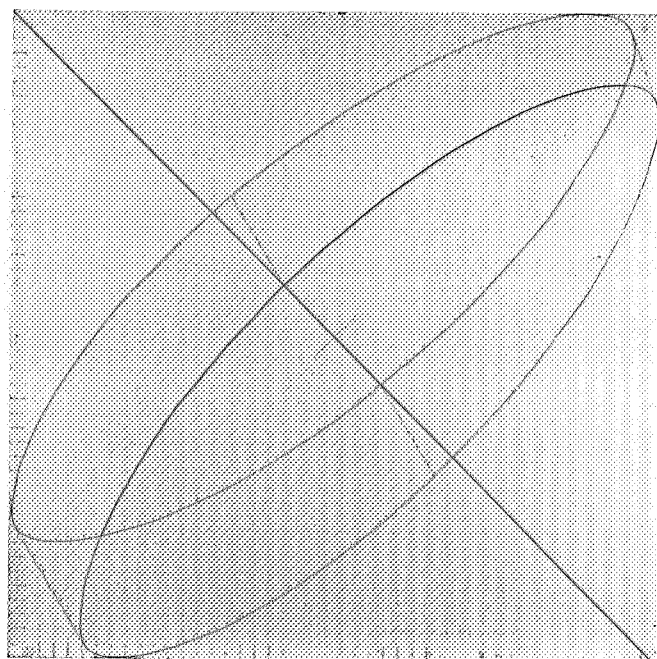
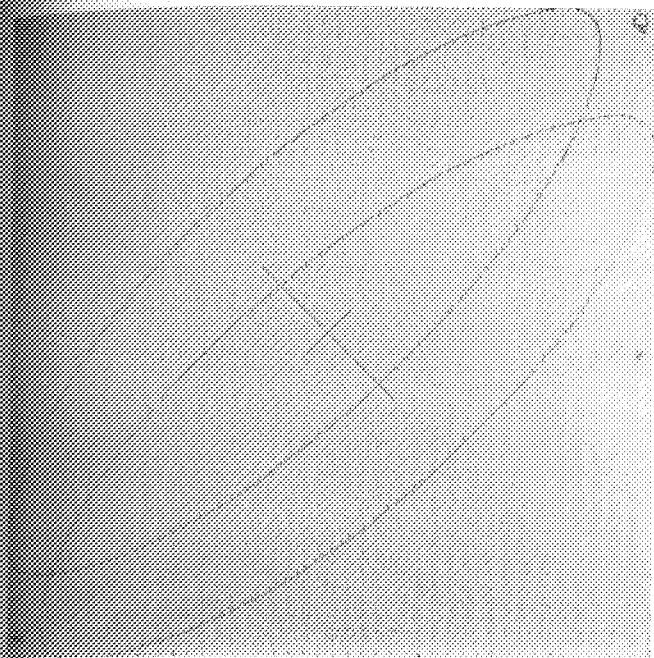


[27] Dynamic / Mind / Drawings, Ellips – Ellipsoïde, 1970

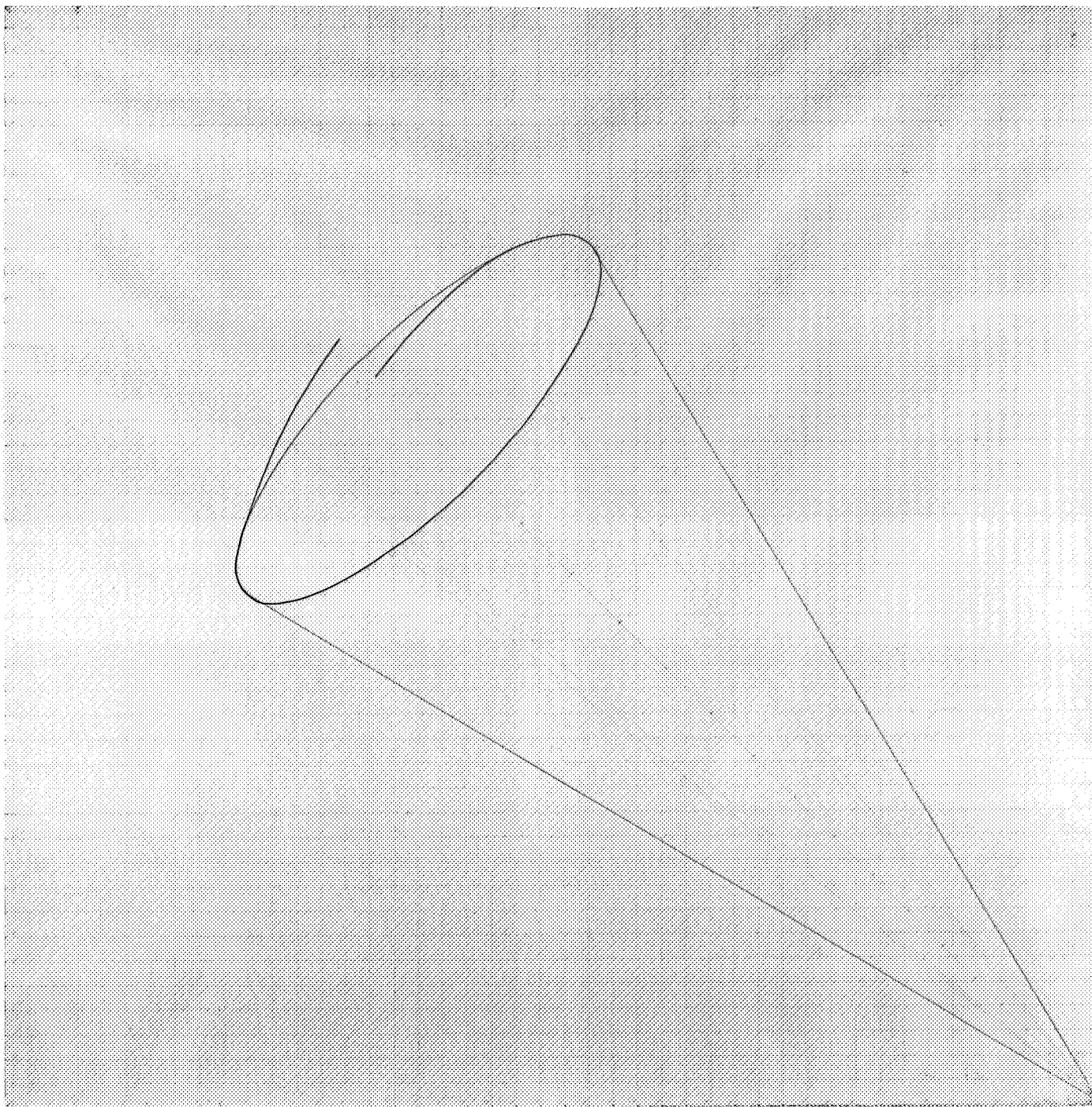




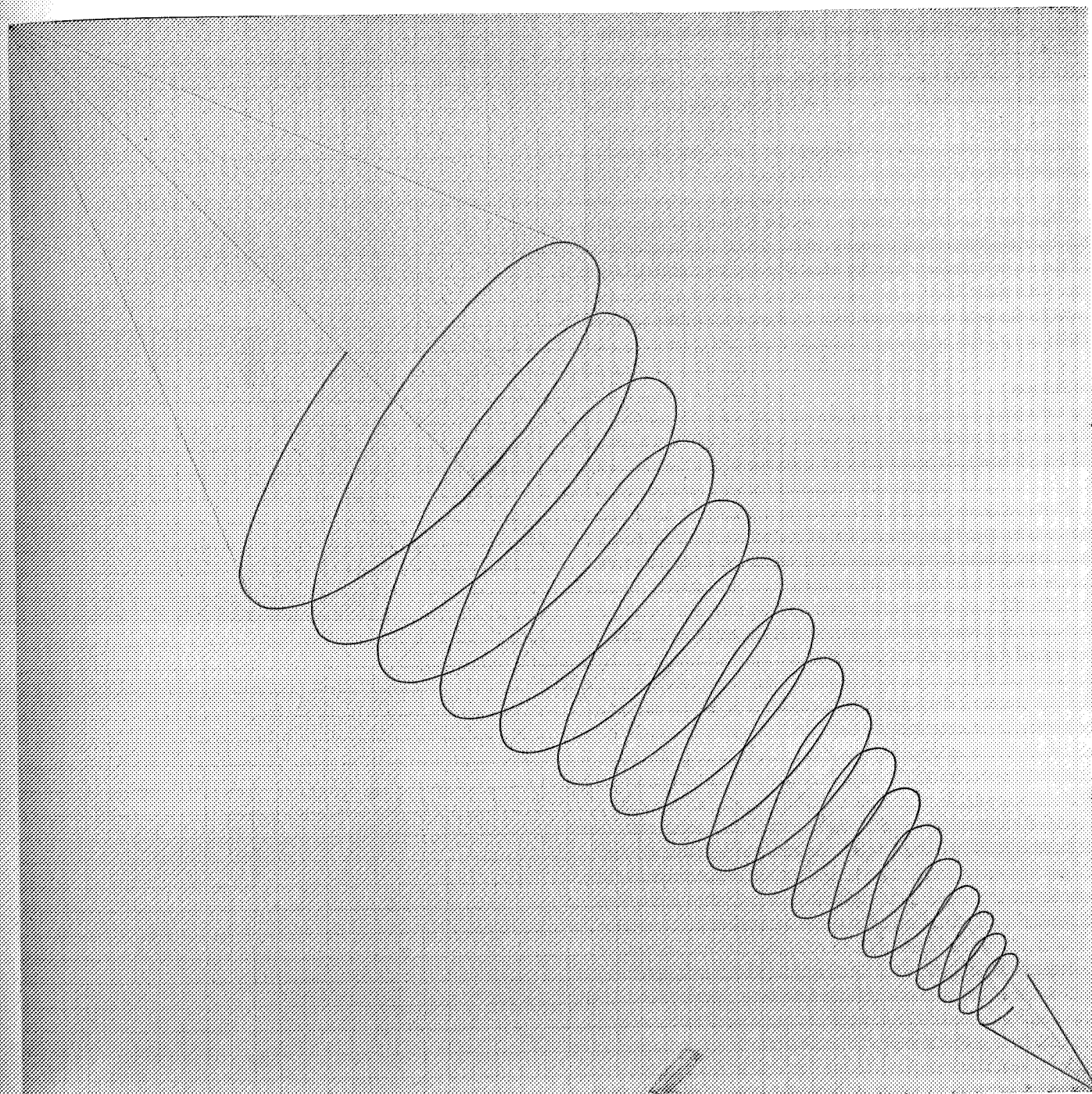
[27] Dynamic / Mind / Drawings, Ellips – Ellipsoïde, 1970



[28] Dynamic / Mind / Drawings, Ellips – Ellipsoïde, Extension, 1970



[28] Dynamic / Mind / Drawings, Ellips – Ellipsoïde, Extension, 1971



1971

- B — Philippe Van Snick lives and works in Ghent until late 1971.

Late 1971 he moves with his family to Antwerp, where he lives until early 1974.

— Birth of Simon, son of Philippe Van Snick and Diane Lammens.

- G — Plus Kern in Ghent (run by Yves De Smet and Jenny Van Driessche): from 1969 to early 1971.

— X-one in Antwerp (run by Marc Poirier dit Caulier): from late 1969 to 1972.

— MTL Gallery in Brussels (run by Fernand Spillemaeckers): 1971.

TH / — Ellipse.

W Including:

Five enlargements of *Ellips en Ellipsoïde*, 1971, on sailcloth, (350 x 350 cm), in graphite and Indian ink.^[32]

— In the course of the 1970s, Ph. Van Snick's artistic interest evolves from ellipses to series of numbers (c. 1971-1972) and data determinations (c. 1972). By c. 1977-1978 this will culminate in a focus on the eclipse.

In 1971-1972: sketches and notes on the transition from a focus on ellipses to new work: temporal experiences (by means of mathematical systems).

— Ph. Van Snick displays much interest in mathematical systems.

Later he says on mathematics:

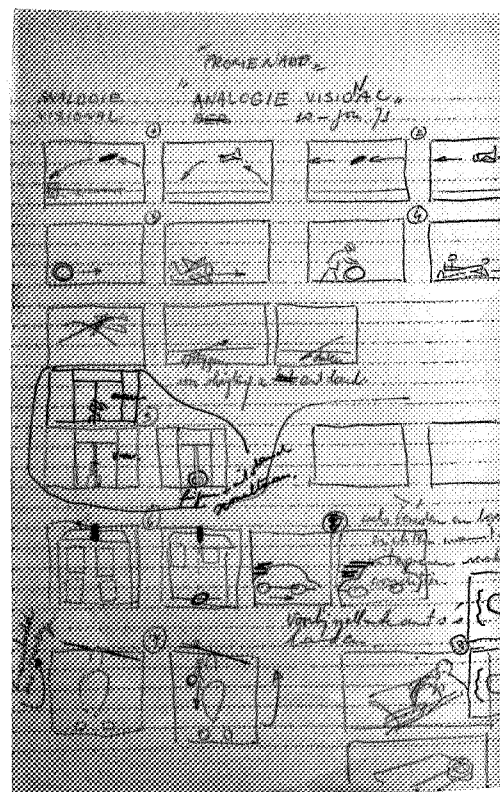
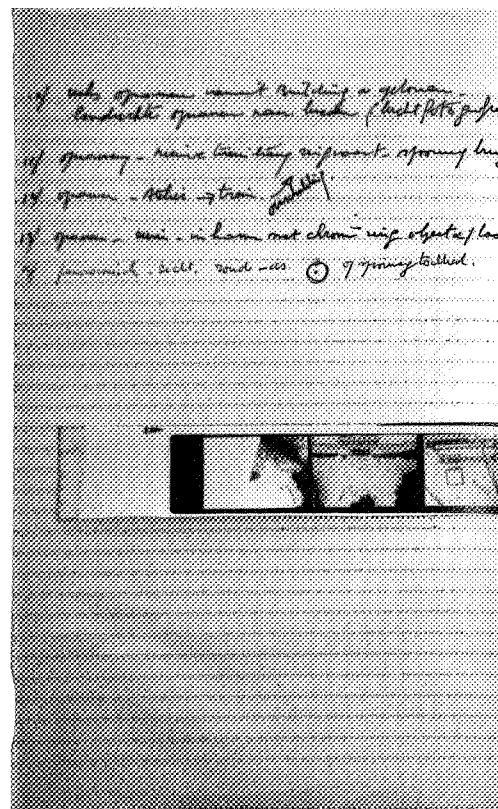
0-9 is an open mathematical series that is closed by our concept of infinity. We describe our position in space through mathematical concepts, a consideration of space on mathematical ground because mathematics excludes an ideology vis-à-vis infinity. The latter is not determined philosophically. Rather it involves an abstraction of a description, or approximation, of nature, defining a position vis-à-vis nature. [Excerpt of interview with Philippe Severeijns, Brussels, 22.12.1986, published in *GA, tijdschrift van de akademie van Waasmunster*, vol. 6, nr. 1, Jan. 1987; translated from Dutch]

— He does much drawing, and he works with photographs and films.

He produces studies (drawings) for films on possible movements of people, airplanes, cars, and so on, including:

Wandeling / Analogie der dingen. *Wandeling / Visionele analogie der dingen*^[29]. (archive Ph.V.S., Brussels)

He develops an interest in the relationship between mechanical movement in film and the spectator's mental operations, the spiritual energy.



[29] *Wandeling / Analogie der dingen*, 1971

On the invitation card one reads (translated from Dutch):

The artist from Ghent exhibits his spatial experiences with the circle. Van Snick is concerned with the reality that can be visually transformed. Within a given architectural space he places recognizable volumes in such way that a change in the spectator's position will not only change the volume's shape; at the same time the three-dimensional effect of the given space and volume is transformed into a two-dimensional experience.

Catalog / leaflet with definitions of terms Ellips and Ellipsoide + list exhibited works (translated from Dutch):

dynamic mind drawings

- 1 physical growth – crystallization
159 elements for space determination
parabola – ellipse
- 2 (space) ellipse
determination in square 90 with center 0
- 3 ellipse D.
+ from 1 to 159 coordinates for new space formation
smaller than D.
- 4 (space) double ellipse
center 0 – disc – dynamic
- 5 ring object from left to right
- 6 dynamic ring object
- 7 mentally changeable ring across 43 vertical grid lines
- 8 forming of two ellipses X and Y:
X: 155 coordinates
Y: 147 coordinates
- 9 two parallel ellipses X // Y:
X: 143 coordinates
X (sic): 150 coordinates
- 10 two non parallel ellipses
formation space object – 226 elements
- 11 ring 146 space coordinates – space axis
110 graphical coordinates – movement axis
- 12 space object
with fixed base of 136 coordinates
- 13 formation ellipsoid
with 1157 dots in grid 20 x 20
- 14 ellipsoid
magnetic concentration around 159 dots
sizes 90 x 90 cm

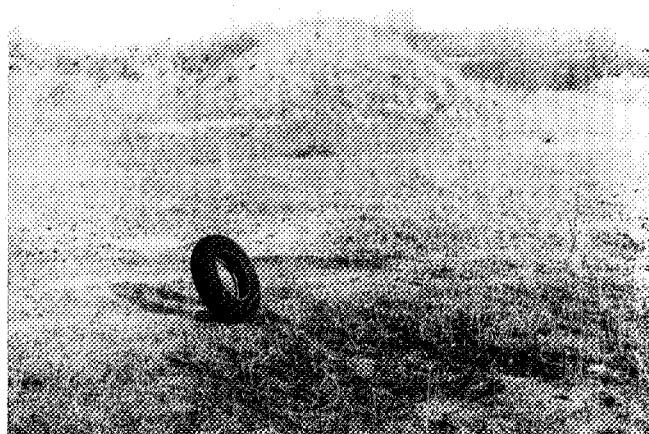
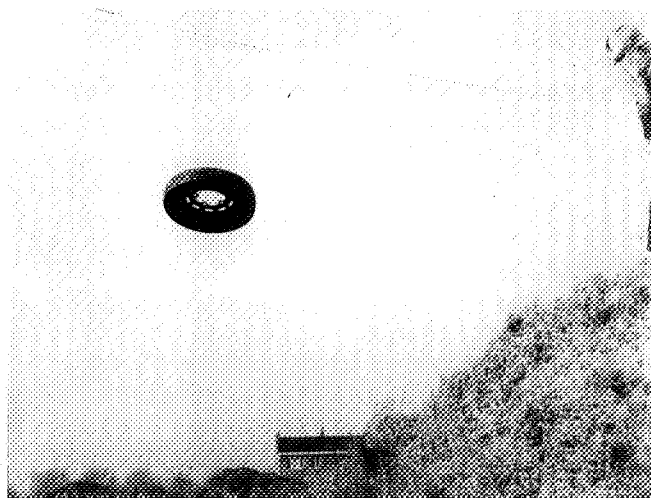
dynamic mind drawings / extension

1a, 2a, 2a, 4a, 5a, 6a.,

sizes 90 x 90 cm

dynamic mind drawings / extension

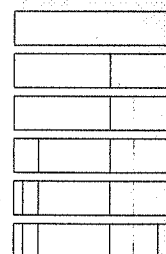
A)(5), B)(6), C)(8), D)(13), E)(14)



[30] Autoband (fragment), 1971



Philippe
Van Snick,
ellips



Amadeo
Cortier,
Wind II,
1970

groningse museum groningen

het museum en de kunstenaar hebben u nu op zaterdag 3 april n.a.
om 15.30 uur aanwezig te zijn bij de opening van de volgende
tentoonstellingen:

philippe van snick dynamische mind drawings / extensies

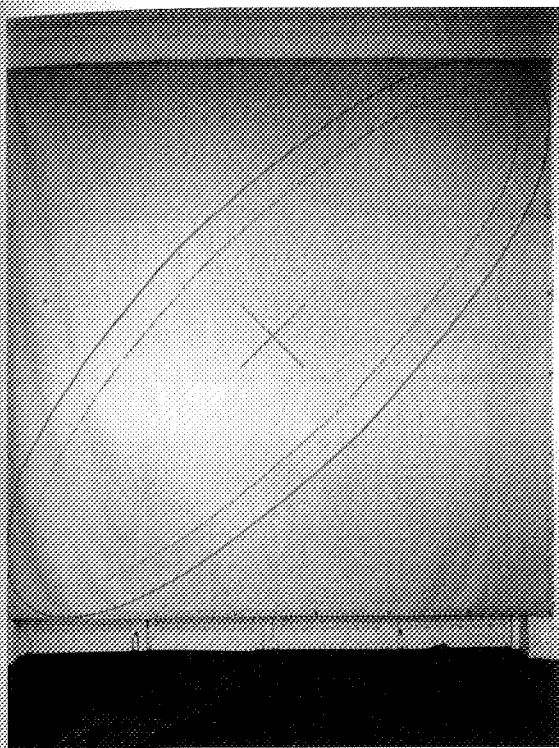
De uit Genua afkomstige kunstenaar Philippe van Snick heeft zich bezig met
de vorm van de cirkel. Van Snick houdt zich bezig met
de visuele transformatie van de ruimte. Binnen een gegeven
architectuur, neemt hij de ruimte vorm aan, zodat op dat
met de wijziging van het standpunt van de kijker, niet alleen
de vorm van het volume verandert, maar tegelijkertijd de
dynamische werking van het gegeven volume en volume zichzelf
transformeren tot een tweedimensionale ervaring.

amadeo cortier schilderijen

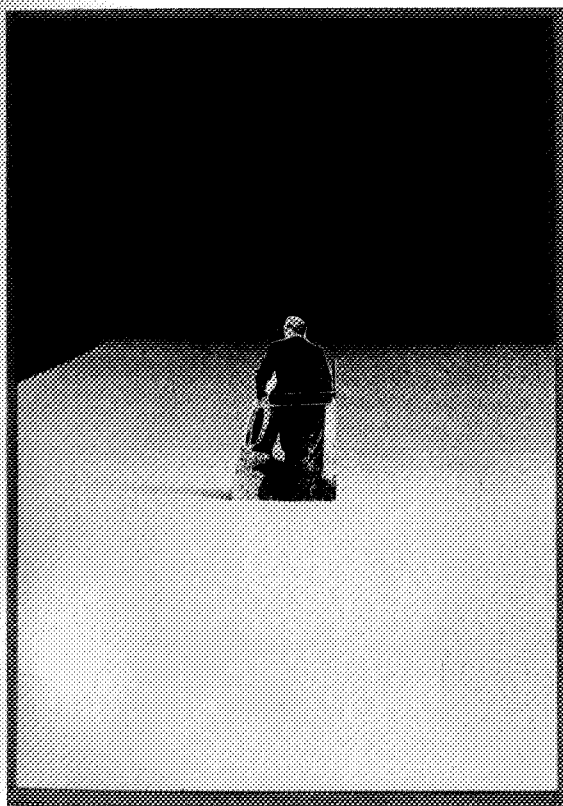
Cortier, eveneens geboren in Genua, maakt tekeningen die de relatie
tussen het object en het behoudende lijnwerk.
Hij zegt: 'Ik gebruik niet meer van het schilderen in een tijd dat
de kunst de natuur steeds zelf schildert. Het moet
worden opgevoerd in het leven, zodat het heel waardevol is.
In deze tentoonstelling vertelt Cortier de principes van, binnen
de stijl van de abstractie, van de natuurlijke structuur-
verandering van schilderen en de gegeven ruimtes duidelijk
teffens. Hij wil de ruimte optisch activeren en de waarnemer de
werking van de ruimte doen ervaren als een duidelijke, op
natuurlijke verhoudingen gebaseerde omgeving.

de tentoonstellingen van Philippe Van Snick en Amadeo Cortier
worden ingeleid door Walter Drenth, kunstcriticus van
De Standaard.

[31] Invitation card, Groninger Museum, Groningen, 1971



[32] Ellips, 1971. Installation view: Wide White Space, Antwerp, 1975



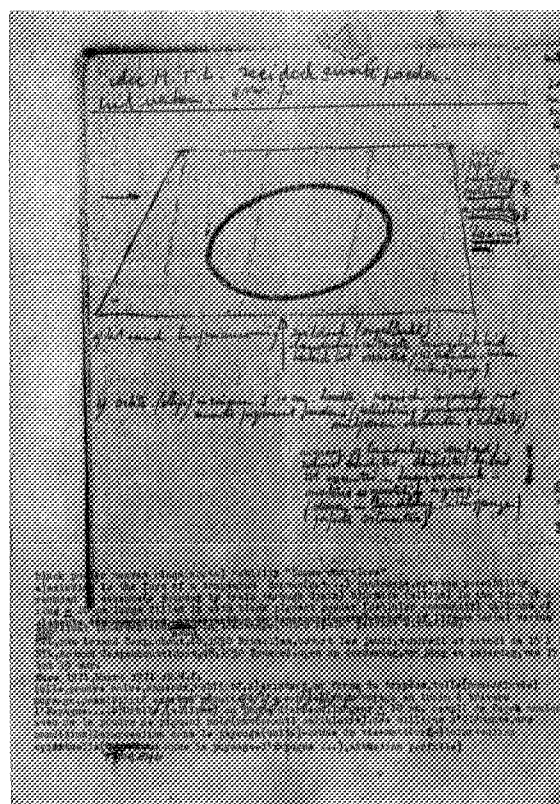
[33] Man met autoband en lijnen, 1971

extension 6a
on canvas, sizes 350 × 350 cm

— *Concept- en situatiekunst '71*, Harelbeke, Kultuurhuis, 10.4 – 2.5.1971.

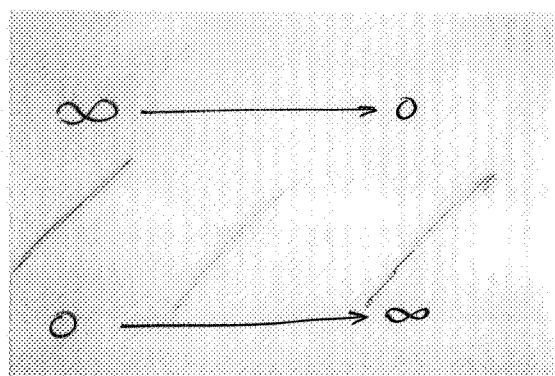
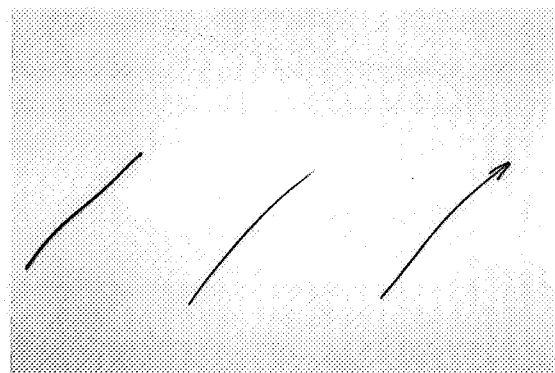
The exhibition consists of showing and selling a catalog with photographic contributions by E. Lievens, J. Somerlinck, and Ph. Van Snick, 1971, ed. 300 copies.

It contains Ph. Van Snick's photographic work *Dynamisch Object*: a series of four photographs on which one sees a man on a sandy hill throw an automobile tire into the air, whereby it seems as if the tire's shape has changed into an ellipse.



[34] Project for Philippe Van Snick. DWP (Dynamic World Project), Brussels, MTL Gallery, 1971

- B Philippe Van Snick lives and works in Antwerp until early 1974.
- G — X-one Gallery in Antwerp (run by Marc Poirier dit Caulier): from late 1969 to 1972.
— Wide White Space Gallery in Antwerp (run by Anny De Decker and Bernd Lohaus): from 1972 to 1976.
- R — Edgar Allen Poe.
— *Rapport van de Club van Rome. De grenzen aan de groei*, ed. Dennis Meadows, Utrecht/Antwerp, Het Spectrum, 1972. This book is a first alarmist study on the world's environmental condition.
- In 1972-1973, interest in French philosophers:
— Albert Camus: *L'étranger, Le mythe de Sisyphe*.
— Claude Levi-Strauss: *Tristes tropiques*, and his theory on cannibalism.



- TH / Around 1971-1972, the interest of Ph. Van Snick evolves from
W ellipses to series of numbers, and, later, around 1972, to data determinations (such as by writing on windows and making photographs of it).
It is important thereby to record temporal experiences through mathematical systems.

In a drawing (Indian ink on paper) dated 1972, one reads:

mathematics $\leftarrow \rightarrow$ spirit & dynamic
[Archive Ph.V.S., Brussels; translated from Dutch]

Ph. Van Snick comments on this:

The Databepalingen I rather see as an expression of:
"I find myself at that place at that moment." Next, this should be extrapolated to the idea of infinity. This produced the numbers.

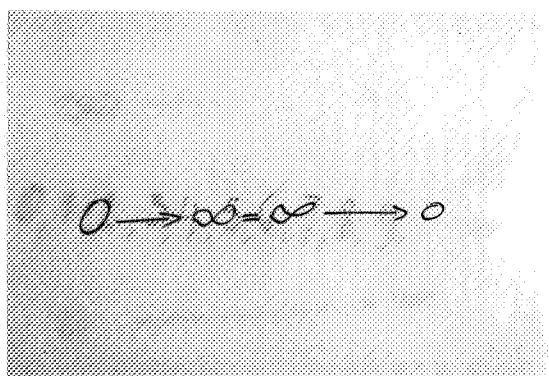
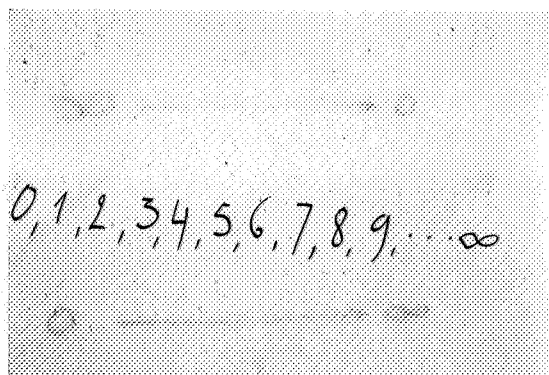
The one exists in the other: a-b is duality, and is slightly more concrete in my view. The numbers involved are rather a variable, and offer rather an image of infiniteness, of a biotope, while a-b is more like a steady given.

[Interview with Ph.V.S., studio, Brussels, 6.12.2009]

— He produces many drawings involving the notions a-b, 0-9, and arrows (to indicate directions).

Through that dynamic of the duality in a-b, the fact presents itself that things go in a particular direction, and they move on in a constellation of dots to which a number is added as name.

The idea is to capture a worldview in a system, which is highly variable and remains open but which still is universally useable through the numbers.



A number system allows you somehow to put your finger on unsteadiness.

[Interview with Ph.V.S., studio, Brussels, 6.12.2009]

Including:

Series of drawings on the *A-B Duality* based on comparisons: A is equal to B, or A is unequal to B.^[41]

The artist also produces collages on this subject.

— Series of drawings around *Richtingen* and *Relaties*, with both *Algemene relaties* and *Particuliere relaties*.

Relaties, 1972. The work consists of 8 black ring binders, which contain 38 plastic covers (28 × 23.5 cm) that have sheets of paper in it with mathematical calculations.

There are many preliminary sketches, in ink on squared paper or on ruled paper, depicting relationships between the letters A and B, or A, B, and C, in all possible combinations (archive Ph.V.S. Brussels):

Drawings (most ink on paper) with patterns shaped by dots, to which letters (A and B) are added, some of which are numbered (0 to 9), and which are connected through straight lines.

Drawings with 10 random lines, numbered 0 to 9, spread across the space of the page.

Collage with 12 black-and-white photographs and ink on paper, 1972: 6 × (photograph of a child with a birthday cake) = A, 6 × (photograph of a promenade along the Schelde River, Antwerp) = B, + columns with possible relations between A and B (equal to / unequal to / larger than / smaller than), in ink on paper.^[39]

— *Relaties en Richtingen*^[38,39,40], 1972: drawings, with or without photographs.

Richtingen, series of drawings with permutations of one letter of the alphabet in relation to all other letters, and indication of the direction by arrows.

Ph. Van Snick also used film as medium to explore this subject. including:

(A ← B) (B → A), color, 8 mm, 10 min.

— This study leads Ph. Van Snick to the notion of Time: including:

Accumulatie, 1972, 11 photographs (32 × 40 cm), 12 sheets of paper (21.5 × 33.5 cm). (Later exhibited in *Time. The Fourth Dimension in Art*, Brussels, Paleis voor Schone Kunsten / Palais des Beaux-Arts, 1984.)

He arrives at a sustained representation of time.

Including:

Drawings that offer a spatial representation through numbers in a progressive series (1.2.3.4.), or through numbers in a growing series (numbers written over other ones).

[35] Drawings involving the notions 0–∞ and direction, 1972

Tijdsaccumulatie^[36]: attempt at representing a kind of temporal course via the accumulation of data, through writing numbers over other ones.

Including:

1 – 29.2.72 (Tijdsaccumulatie), 1972, drawings + photographs of action + film.

Data, 1972, film, black-and-white, 16 mm, 3 min.

Text by Fernand Spillemaeckers:

A series: the year 1972, e.g.; 1972 as artwork, as unity, whereby the months are given in their regular form, but not the days: they appear one above the other. So, e.g., 123. (3 = 3 above 2 above 1). A series within a clearly delineated structure—one that in this instance, however, is immediately fixed in a natural, realistic given: the year, closed circle. And, moreover, a most individual experience: "the first days of Philippe Van Snick in Antwerp": the changing days in relation to the year as abstraction, and the changing days as vanishing one underneath the other, and nothing of this is stressed, felt in that way; there is only a shapeless smudge, painting, sign: the odd figure, the disarray, the sign that cannot be grasped 1/2/3. The abstract seriality, alienation of identity, here becomes depth, poetic space, sensibility, art: founded in the essentially spatial of the representation of time: the whole system is a metaphor already. And with great economy of means. No paint, canvas, frames, fetishism: just a typewriter.

(sic)

[In: catalog *Ooidonk 78 (Belgische Kunst, 1969-1977)*, edited by Marc Poirier dit Caulier, 1978, p. 45; translated from Dutch]

— Ping Pong, March 1972, drawings.

— Ping Pong, 1972, black-and-white video work, realized in collaboration with the ICC Antwerp.

It had to do with duality. You hear the game and do not see the game, but you do see hands that hold a sheet of paper with the game's scores.

[Interview with Ph.V.S., studio, Brussels, December 2009]

— Photographs of Ping-Pong, 1972: players.

EX — P. Van Snick, Antwerp, X One, 16.5 – 29.6.1972.

Ph. Van Snick exhibits: Accumulatie van tijd, date determinations from January to December 1972 typed on paper; black-and-white series of photographs of Accumulatie van tijd by Ph. Van Snick drawn on the gallery window with a felt-tip pen, 1972. The work remains on the window during the exhibition.

From 1971: ellipse in graphite on unbleached sailcloth



[36] Tijdsaccumulatie, 1972

(350 × 350 cm), with the grid of dots making up the ellipse's outline, numbers in graphite.

Article on the exhibition by Fernand Spillemaeckers:
Philippe Van Snick in de Galerij one X (sic) te Antwerpen, in
Volksgazet, Antwerp, 15.6.1972. Reprinted in catalog *Inzicht /*
Overzicht. Overzicht / Inzicht. Aktuele Kunst in België, Ghent,
 Museum van Hedendaagse Kunst, 24.3 – 29.4.1979, p. 99.

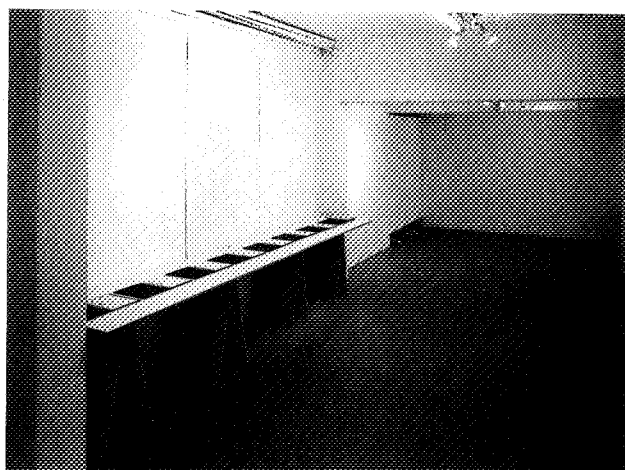
— *Philippe Van Snick. Relaties*, Antwerp, Wide White Space,
 12 – 23.12.1972 and 2 – 12.1.1973.^[37]

Ph. Van Snick exhibits: Relaties, 1972, on a trestle table.

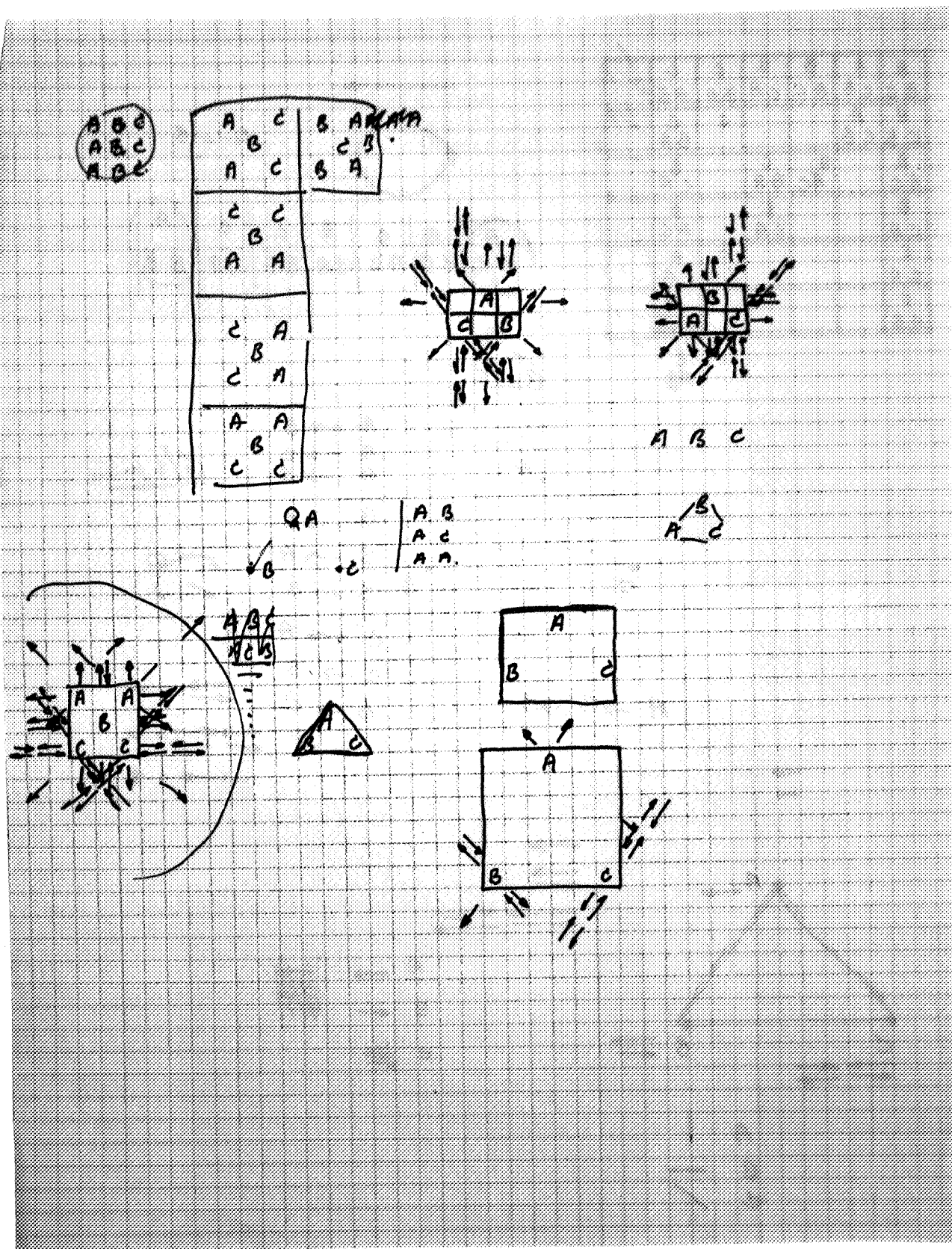
VAN SNICK

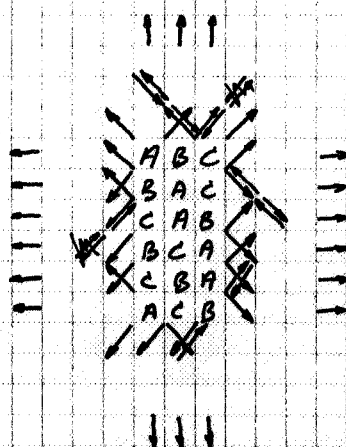
RELATIES

WIDE WHITE SPACE
 Schildersstraat 2 Antwerpen
 Open 14-18 u. tel. 03 / 38 13 55
 van 12/12/72 tot 23/12/72 en van
 2/1/73 tot 12/1/73

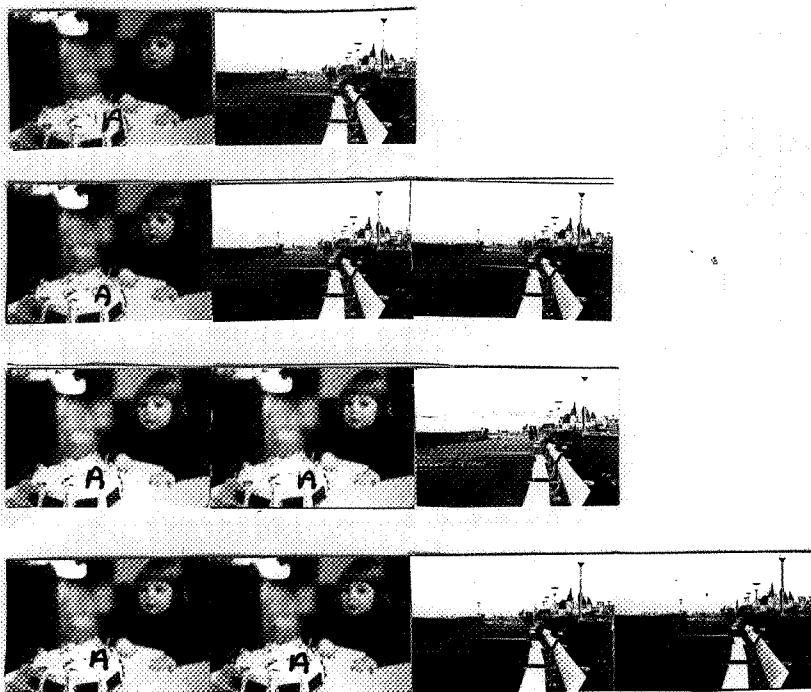


[37] Invitation card, Wide White Space, Antwerp 1972





A	B	C
B	A	C
C	A	B
B	C	A
C	B	A
A	C	B



Handwritten scribbles

$A=B$

$A=B=B$

$A=A=B$

$A=A=B=B$

$B=B=A=A$

$B=A=A$

$B=A=A$

$B=A$

$A \neq B$

$A \neq B \neq B$

$A \neq A \neq B$

$A \neq A \neq B \neq B$

$B \neq B \neq A \neq A$

$B \neq A \neq A$

$B \neq A \neq A$

$B \neq A$

$A \neq B$

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$B \neq A \neq A$

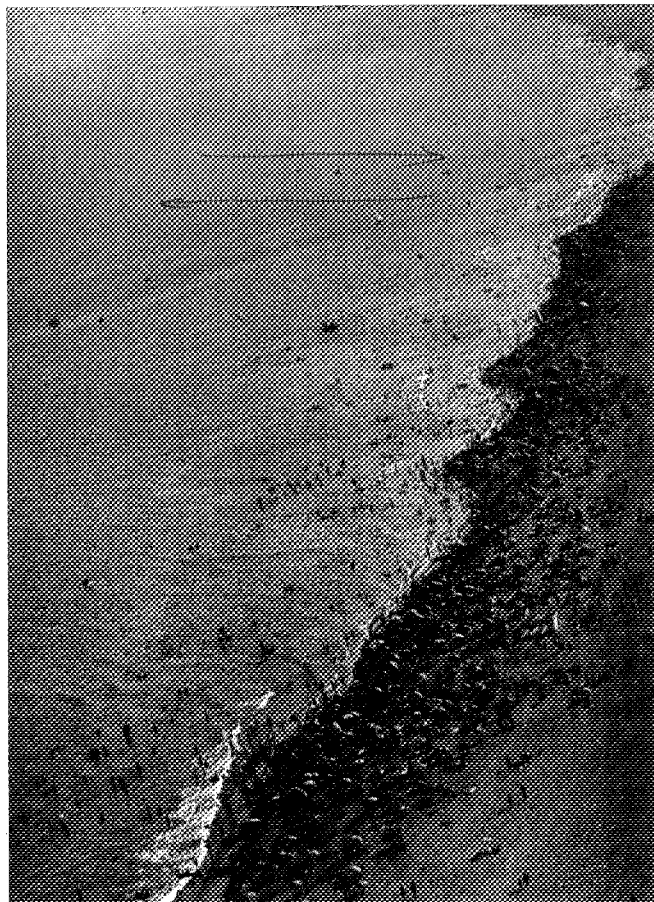
$B \neq A \neq A$

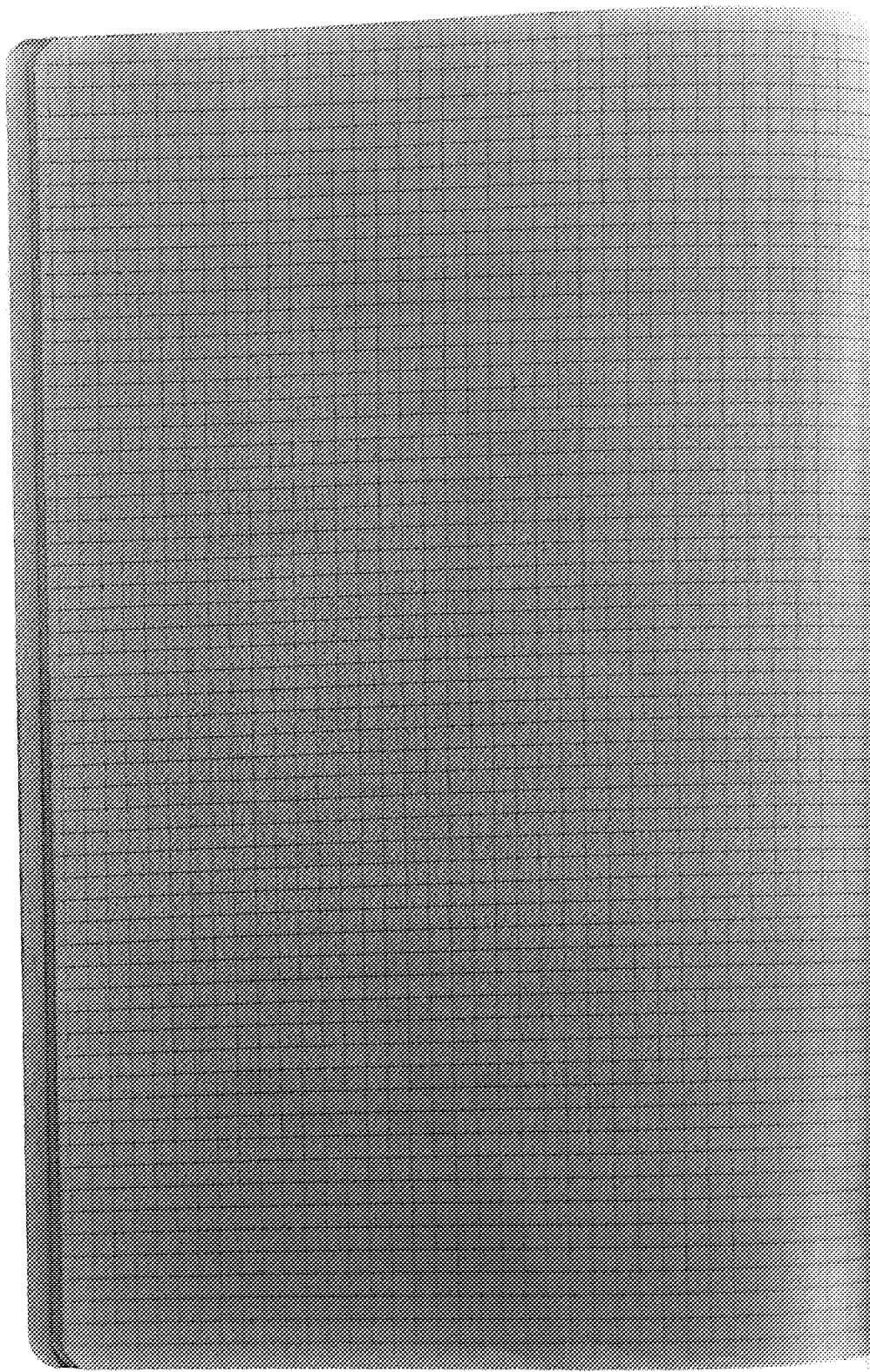
$B \neq A$

Handwritten scribbles



[40] Relaties en Richtingen, 1972





[41] Notebook, 1972

$$A \longrightarrow \begin{bmatrix} |A| \\ |B| \\ |A| \quad |B| \end{bmatrix}$$

1. $|A|$

2. $|B|$

3. $|A| \quad |B|$

4. $|A|$ et $|B|$ sont des éléments non nuls de A

$$[A \longrightarrow |A| \quad |B|]$$

$$B \longrightarrow \begin{bmatrix} |B| \\ |A| \\ |B| \quad |A| \end{bmatrix}$$

1. $|B|$

2. $|A|$

3. $|B| \quad |A|$

4. $|B|$ et $|A|$ sont des éléments non nuls de B

$$[S \rightarrow |B| |B^2|]$$

A hat B

B hat A

$$|A| \rightarrow |B| \rightarrow |X| \rightarrow \dots$$

$$|B| \rightarrow |A| \rightarrow |X| \rightarrow \dots$$

$$\begin{array}{l} \text{1st 4th} \\ \text{2nd} \end{array} \left[\begin{array}{l} |A| \rightarrow |B| \\ |A| \rightarrow |B^2| \\ |A| \rightarrow |B^3| \end{array} \right] \left[\begin{array}{l} |B| \rightarrow |A| \\ |B| \rightarrow |A^2| \\ |B| \rightarrow |A^3| \end{array} \right] \rightarrow \left[\begin{array}{l} |A B| \rightarrow |B A| \\ |A B^2| \rightarrow |B^2 A| \\ |A B^3| \rightarrow |B^3 A| \end{array} \right]$$

$$\left[\begin{array}{l} |A| \rightarrow |A| \\ |A| \rightarrow |A^2| \\ |A| \rightarrow |A^3| \end{array} \right] \left[\begin{array}{l} |B| \rightarrow |B| \\ |B| \rightarrow |B^2| \\ |B| \rightarrow |B^3| \end{array} \right] \rightarrow \left[\begin{array}{l} |A A| \rightarrow |B B| \\ |A A^2| \rightarrow |B A^2| \\ |A A^3| \rightarrow |B A^3| \end{array} \right]$$

$$\left[\begin{array}{l} |A B| \rightarrow |B A| \\ |A B^2| \rightarrow |B^2 A| \\ |A B^3| \rightarrow |B^3 A| \end{array} \right]$$

$$\left[\begin{array}{l} |A^2 B A^2| \\ |A B A^2 B^2| \\ |A^2 B^2 A^2| \end{array} \right]$$

$$A = B$$

$$\left[\begin{array}{l} |AB| = |BA| \\ |AB| = |\textcircled{B} \textcircled{A}| \\ |AB| = |BA| = |\textcircled{B} \textcircled{A}| \\ |A|^2 = |B|^2 \\ |AB| = |\textcircled{B} \textcircled{A}| \\ |A^2 \textcircled{B}| = |B^2 \textcircled{A}| \end{array} \right]$$

$$A \neq B$$

$$\left[\begin{array}{l} |AB| \neq |BA| \\ |AB| \neq |\textcircled{B} \textcircled{A}| \\ |AB| \neq |BA| \neq |\textcircled{B} \textcircled{A}| \\ |A|^2 \neq |B|^2 \\ |AB| \neq |\textcircled{B} \textcircled{A}| \\ |A^2 \textcircled{B}| \neq |B^2 \textcircled{A}| \end{array} \right]$$

$$A < B$$

$$\left[\begin{array}{l} |AB| < |BA| \\ |AB| < |\textcircled{B} \textcircled{A}| \\ |AB| < |BA| < |\textcircled{B} \textcircled{A}| \\ |A|^2 < |B|^2 \\ |AB| < |\textcircled{B} \textcircled{A}| \\ |A^2 \textcircled{B}| < |B^2 \textcircled{A}| \end{array} \right]$$

$$A > B$$

$$\left[\begin{array}{l} |AB| > |BA| \\ |AB| > |\textcircled{B} \textcircled{A}| \\ |AB| > |BA| > |\textcircled{B} \textcircled{A}| \\ |A|^2 > |B|^2 \\ |AB| > |\textcircled{B} \textcircled{A}| \\ |A^2 \textcircled{B}| > |B^2 \textcircled{A}| \end{array} \right]$$

$$[A = 0] \longleftrightarrow [A^* = B^*]$$

$$[A = A^*] \longleftrightarrow [B = B^*]$$

condition

$$[A \neq 0] \longleftrightarrow [A^* \neq B^*]$$

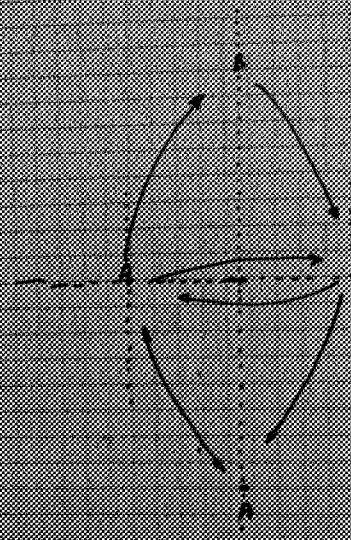
$$[A \neq A^*] \longleftrightarrow [B \neq B^*]$$

$$[A \leq B] \longleftrightarrow [A^* \leq B^*]$$

$$[A \leq A^*] \longleftrightarrow [B \leq B^*]$$

$$[A \geq B] \longleftrightarrow [A^* \geq B^*]$$

$$[A \geq A^*] \longleftrightarrow [B \geq B^*]$$



relation

$$BA \longleftrightarrow AB \longleftrightarrow A^*$$

$$A \longleftrightarrow B \longleftrightarrow A^*$$

$$(B^2 = AB)$$

$$AB = B^2 \neq BA$$

$$AB = B^2 > BA$$

$$AB \neq B^2 = BA$$

$$AB < B^2 = BA$$

$$AB = B^2 = BA$$

$$AB = B^2 = BA$$

$$AB \neq B^2 \neq BA$$

$$AB \leq B^2 \leq BA$$

$$AB \neq B^2 \neq BA$$

$$AB > B^2 > BA$$

$$(A^3 = AAA)$$

$$(B^3 = BAA)$$

$$A^3 \neq B^3 \begin{cases} A^3 < B^3 \\ A^3 > B^3 \end{cases}$$

$$A \neq B \begin{cases} A < B \\ A > B \end{cases}$$

$$(a \rightarrow A)$$

$$\bar{a} \rightarrow \bar{A}$$

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not some

$$A$$

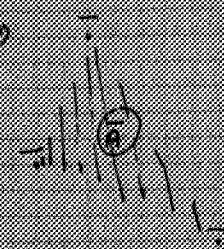
$$\bar{A}$$

$$\bar{A}$$

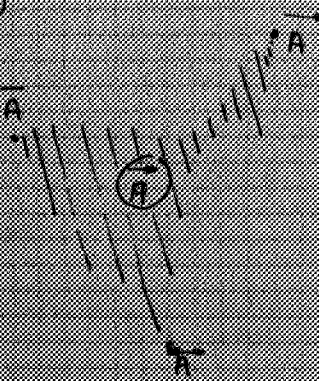
$$\bar{A}$$

$$\bar{A}$$

$$\bar{A}$$



$$\bar{A}$$



$$(\bar{A} \parallel \bar{A} \parallel \bar{A})$$

- B Philippe Van Snick lives and works in Antwerp until early 1974.
- G Wide White Space Gallery in Antwerp (run by Anny De Decker and Bernd Lohaus): from 1972 to 1976.
- E/I In the course of the 1970s, Ph. Van Snick is much impressed by the discovery of the photographs that Constantin Brancusi realized in his studio. These photographs fascinate him because they provide ample proof of the sculptor's sustained attention for light and the incidence of light in his studio, even at the expense of representation.
(Interview with Ph.V.S., studio, Brussels, December 2009)
- R In 1973 Ph. Van Snick purchases *The complete works of Marcel Duchamp* by Arturo Schwarz, New York, Harry N. Abrams Inc. Publishers, 1969, revised edition 1970.

Early 1970s: interest in alienation of the masses.

— Karl Marx: *Parijse manuscripten en andere filosofische geschriften*, The Hague, L.J.C. Boucher, 1969.

— Madeleine Barthélemy-Madaule: *Bergson*, Paris, ed. du Seuil, 1967. Through this book Ph. Van Snick becomes interested in the theory that Bergson developed on time.

— Constance Reid: *Van nul tot oneindig. Getaltheorie voor iedereen*, Utrecht/Antwerp, Prisma, 1965.

— Merleau-Ponty: *Eloge de la philosophie et autres essais*, Paris, Idées / Gallimard, 1953-1960.

- TH / Significantly, in 1973 Ph. Van Snick introduces the decimal system (from 0 to 9) in his work.

— *Vergelijkingen*, 1973.

Drawings on systematic study of relationships between A and B (equal to / unequal to / smaller than / larger than, etc.)

— *Richtingen*^[43], 1973.

Drawings on systematic study of possibilities of directions based on lines, arrows, and letters (a, b, A, B, A', B', ...).

including:

A-B tov 9 punten, a steady line that moves across 102 pages.

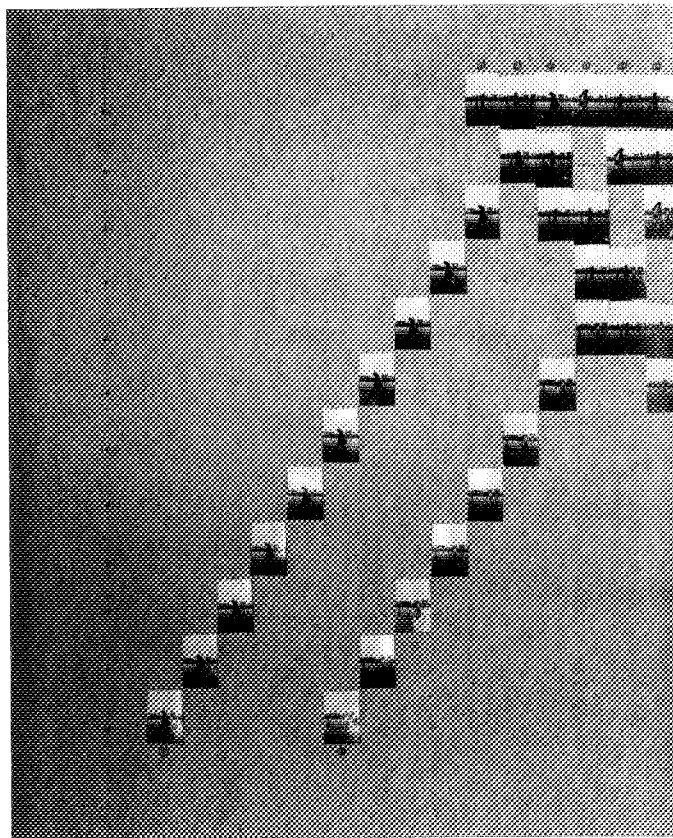
— *Richting – Beweging*, 1973.

Drawings/graphs on squared paper with numbers from 1 to 12, and their permutations in different directions indicated by arrows.

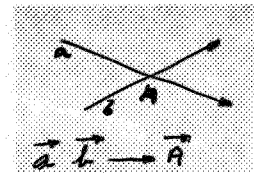
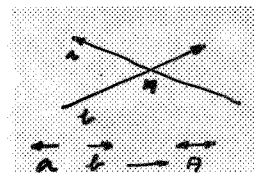
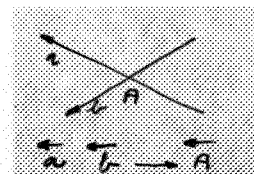
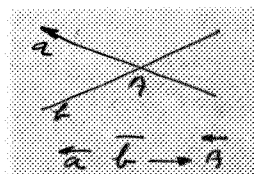
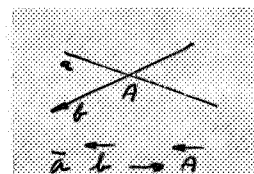
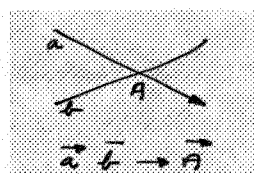
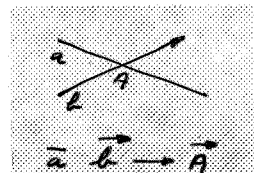
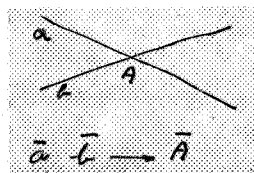
— *Richtingen met fotografisch werk*, 1973.

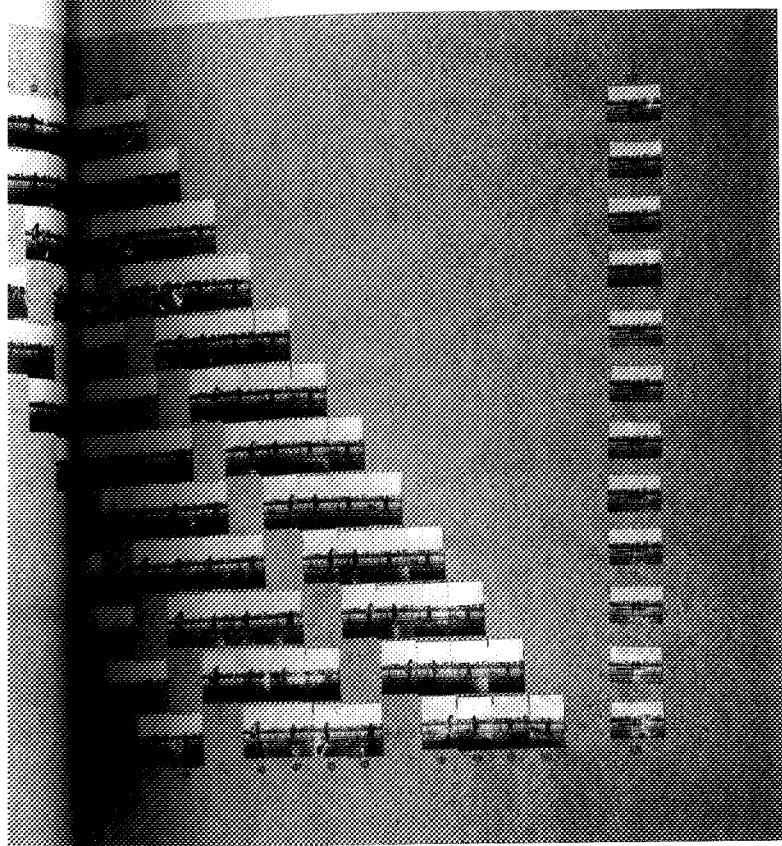
Including:

Kaaien or Wandelaars^[42], 1973, Zuidterras, Antwerp: 12 black-and-white photographic contact prints (c. 3.6 x 2.4 cm), paper (A4), ink and slide.



[42] *Wandelaars*, Zuidterras, Antwerp, 1973





Kruispunt, 1973, junction Meir – Leystraat – Frankrijklei, Antwerp: four black-and-white photographs of four streets as seen from a junction and numbered 1 to 4, with permutations of the numbers, permutation of the photographs, drawn arrows and/or indications such as (translated from Dutch): *from left to right, from right to left, from top to bottom, from bottom to top*.

Kruispunt, 1973, black-and-white photographs on paper and notes in ink. Permutation of 24 times the same 4 images in an open system and permutation of 24 times the same 5 images in a closed system, accompanied by numberings and numbered graphs in ink. The two kinds of permutation constitute a single whole. There are three different versions.

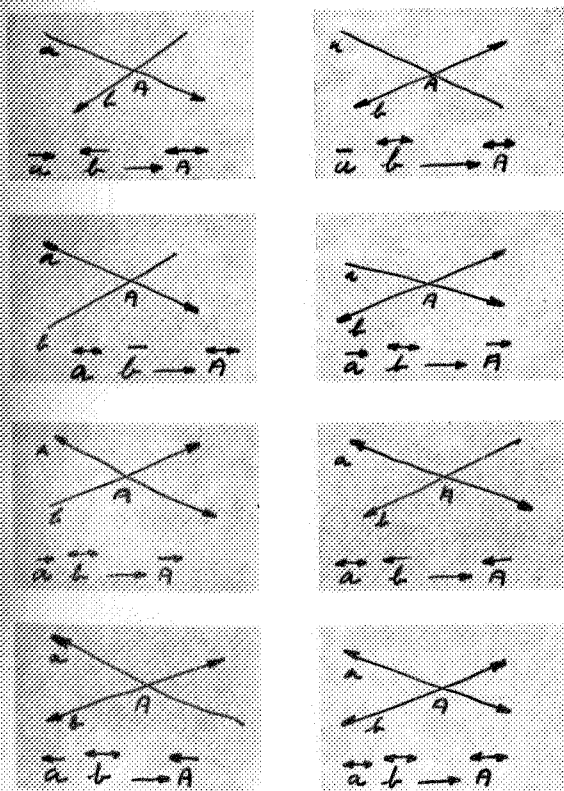
— Late 1973 (parallel with and after Richtingen): Plaatsbepalingen, or spatial determinations of dots and lines in random ensemble and in fixed ensemble.

including:

Vaste punten – Losse punten, 1973, drawings, Indian ink on squared paper.

Keien op de vloer, 1973, drawings and photographs.

Antwerpen A en B, 1973: figures based on the random connection of a number of dots (1 to 10) through lines, cut out in semi transparent paper, after which the sheets are hung on the wall of the studio and photographed. Thereby each time the sheet from which a figure was cut out is put on the wall, with the cut-out figure above it. The dots serving as the figure's origin are emphasized.



EX — Een tentoonstelling van werken en documenten in verband met het "Kongres" van Brussel 1973. An exhibition of works and documentation related to the 1973 Brussels "Congress", Deurle, Museum D'Hondt-Dhaenens, 11.7–12.8.1973.^[44]

Names announced on the invitation card: Carl Andre, Art & Language, David Askevold, John Baldessari, Robert Barry, Joseph Beuys, Marcel Broodthaers, Daniel Buren, Victor Burgin, Ian Burn-Mel Ramsden, Cadere, Dan Graham, Hans Haacke, Douglas Huebler, Will Insley, Joseph Kosuth, Sol Lewitt, Giulio Paolini, A.R. Penck, A & P Poirier, Robert Ryman, Joost E Romeu, Niele Toroni, Van Snick, Lawrence Weiner, Ian Wilson.

Initiative of Wide White Space Gallery, Antwerp, MTL Gallery, Brussels, and X-one, Antwerp.

Aside from the exhibition, a book was published simultaneously, *Deurle 11/7/73*.

The invitation card refers to this book as *a catalog with texts and works for the congress of July 1973*, with mention of the following names: Carl Andre, John Baldessari, Robert Barry, Marcel Broodthaers, Victor Burgin, Ian Burn – Mel Ramsden, Cadere, Dan Graham, Douglas Huebler, Joseph Kosuth, Sol Lewitt, Robert Ryman, Joost A. Romeu, Lawrence Weiner, Ian Wilson.

This is followed by a protest letter in four languages, *Verklaring in eigen naam en in naam van de kunstenaars*, signed by Anny De Decker, Wide White Space, Antwerp; Paul Maenz, Cologne/Brussels; Marc Poirier dit Caulier, Antwerp.

— 7. *Kölner Kunstmarkt*, Cologne, Kunsthalle, 29.9–6.10.1973. The Wide White Space Gallery participates with works by Daniel Buren, Marcel Broodthaers, Panamarenko, and Philippe Van Snick.

Ph. Van Snick exhibits: *Richtingen*, 1973, Indian ink on paper, (217 × 299 cm); *Richtingen*, 1973, Indian ink on paper, (116 × 237 cm); *Richtingen*^[45], 1973, slide projection: images of vapor trails in the sky formed by airplanes.

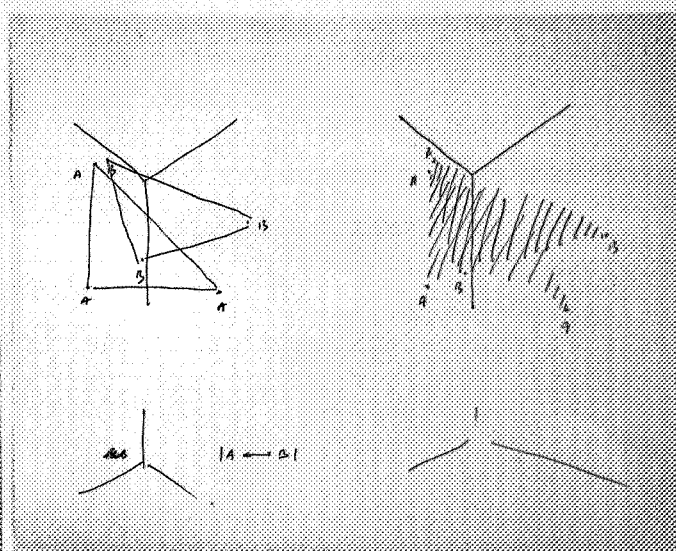
Carl Andre, Art & Language, David Askevold, John Baldessari, Robert Barry, Joseph Beuys, Marcel Broodthaers, Daniel Buren, Victor Burgin, Ian Burn-McIndri, Renssen, Cadore, Dan Graham, Hans Haacke, Douglas Haubler, Will Insley, Joseph Kosuth, Sol LeWitt, Giulio Paolini, A. R. Penck, A. & P. Poirier, Robert Rymon, Joost E. Romeu, Niels Toroni, Van Snick, Lawrence Weiner, Ian Wilson.

EEN TENTOONSTELLING VAN WERKEN EN DOCUMENTEN IN VERBAND MET HET "KONGRES" VAN BRUSSEL '973
OPENING: 11 JULI 1973 18 u
UNE EXPOSITION D'ŒUVRES ET DE DOCUMENTATION AYANT TRAIT AU "CONGRES" DE BRUXELLES 1973
OUVERTURE: 11 JUILLET 1973 18 h
AN EXHIBITION OF WORKS AND DOCUMENTATION RELATED TO THE 1973 BRUSSELS "CONGRESS"
OPENING: 11 JULY 1973 6 p.m.
EINE AUSSTELLUNG VON ARBEITEN UND DOKUMENTEN IM ZUSAMMENHANG MIT DEM BRUSSELER "KONGRESS" 1973
ERÖFFNUNG: 11 JULI 1973 18 Uhr
11. 7. 73. 12. 8. 73.
DEURLE
MUSEUM D'HONDT - CHAENEN
MAANDAG DINSDAG GESLOTEN
FERME LES LUNDI ET MARDI
CLOSED MONDAY TUESDAY
MONTAG DIENSTAG GESCHLOSSEN

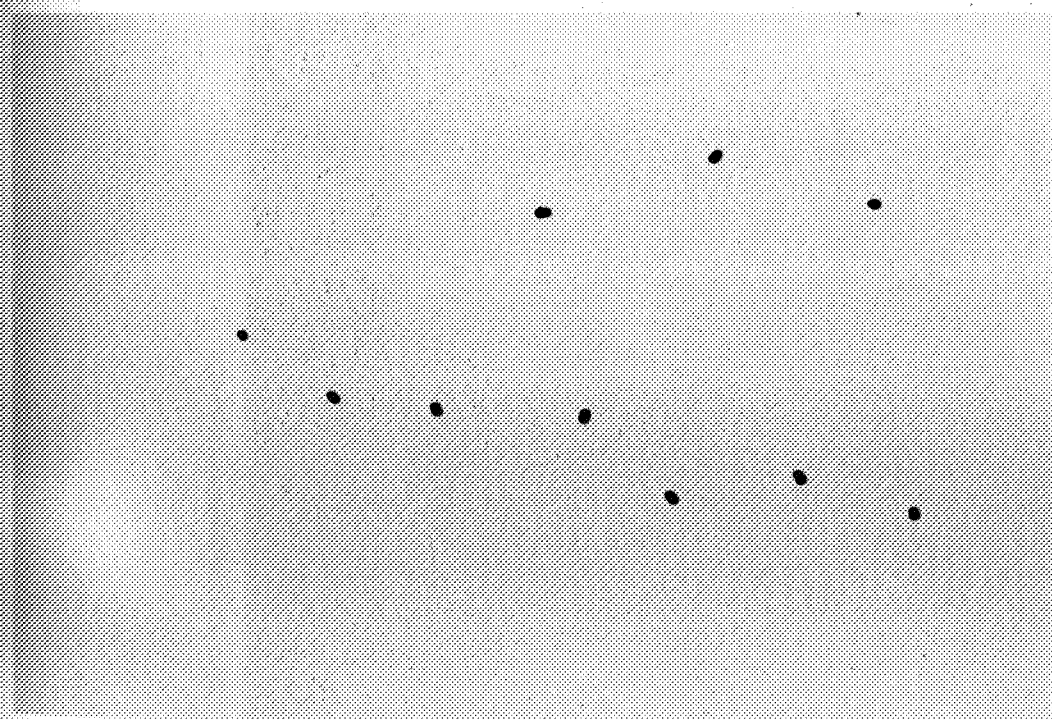
[44] Invitation card, Museum Dhondt-Dhaenens, Deurle, 1973



[45] *Richtingen*, 1973



[46] Hoeksculptuur, 1973



[47] Ten ink dots on slide, 1973



[48] Series of ten perforations on slide, 1973



1974

B In 1974 Philippe Van Snick moves with his family from Antwerp to Schaerbeek, Brussels, where he lives and works to this day.

G — Wide White Space Gallery (run by Anny De Decker and Bernd Lohaus), Antwerp, from 1972 to 1976.
— Marc Poirier dit Caulier, Antwerp.

R — Ludwig Wittgenstein: *Leçons et conversations, suivies de Conférence sur l'éthique*, Paris, Idées / Gallimard, 1971.
— Ludwig Wittgenstein: *Tractatus logico-philosophicus*, Paris, Idées / Gallimard, 1961.
— Thomas De Quincey: *Les Confessions d'un opiomane anglais*, Paris, Idées / Gallimard, 1974.
— Lao-tseu: *Tao Tö King*, Paris, Idées / Gallimard, 1967.

TH / In 1974, Ph. Van Snick makes many drawings on paper, W pelure, and mica.

They are marked by a very sober dealing with dots and lines, often applied in the plane in Indian ink. In these drawings the spatial sensibility is substantial, despite the fairly small formats (A4 or smaller). Including:
10 punten lineair verbonden: series of drawings whereby in each case 10 dots scattered randomly across a sheet are connected through lines (ruler and pen drawn in Indian ink). permutations of dots connected through lines.
drawings on cartridge paper / each time 10 dots per side / from pen 0.1 to pen 1.0.
open and closed lines, 1974: 10 dots linearly connected.
2 lijnen, 1974: drawings on mica, each time 10 dots connected through lines.

In many works one recognizes the artist's fascination for mathematical systems.

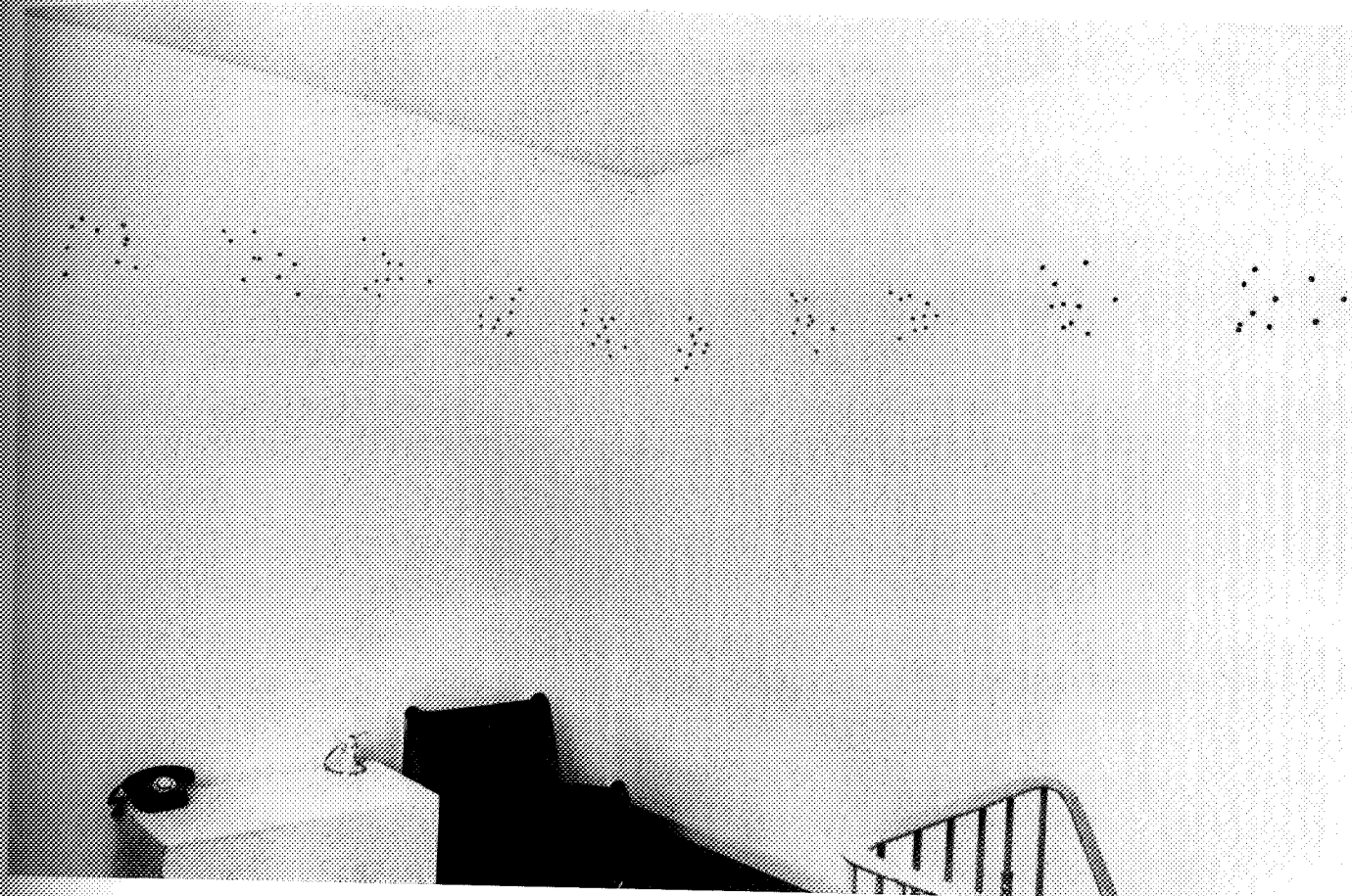
Later, Ph. Van Snick comments:

Scientific models offer no certainty whatsoever. The scientific approach begins in a particular understanding of evolution in this worldview. In my discipline, as everywhere, uncertainty reigns. Earlier we used to live with the illusion of having the building blocks at our disposal, until our intuition told us they were intangible. We may consider and collect random elements in order to develop a concept of what such worldview might look like. Next, we should put that view into perspective persistently. Ultimately, we as human beings are still very central; we are the makers of worldviews. All researchers have to imply themselves in their research; they cannot separate themselves from it; they are translator of what they observe. What we observe speaks no language.

[In: *Zekerheid / Onzekerheid*, excerpt of interview with Philippe Severeijns, Brussels, 22.12.1986, in *GA, tijdschrift van de akademie van Waasmunster*, vol. 6, nr. 1, Jan. 1987; translated from Dutch]



[49] Tien perforaties per beeld, 1974



[50] (0-9)² Epingles de signalisation, 1974. Installation view: Wide White Space Le Baillie, Brussels, 1974

— In 1974 Ph. Van Snick produces a number of iron wire works, such as works based on chains. Including:

Twee reeksen kettingen in light iron wire, 1974. Each of the two series consists of ten chains, each having ten links. There are ten chains with different distances between the links, and ten chains where the distances between the links are the same. The two series are hung in a parallel fashion, one above the other.

(0-9) open ketting, 1974: series of ten chains that each have from 0 to 9 partitions.

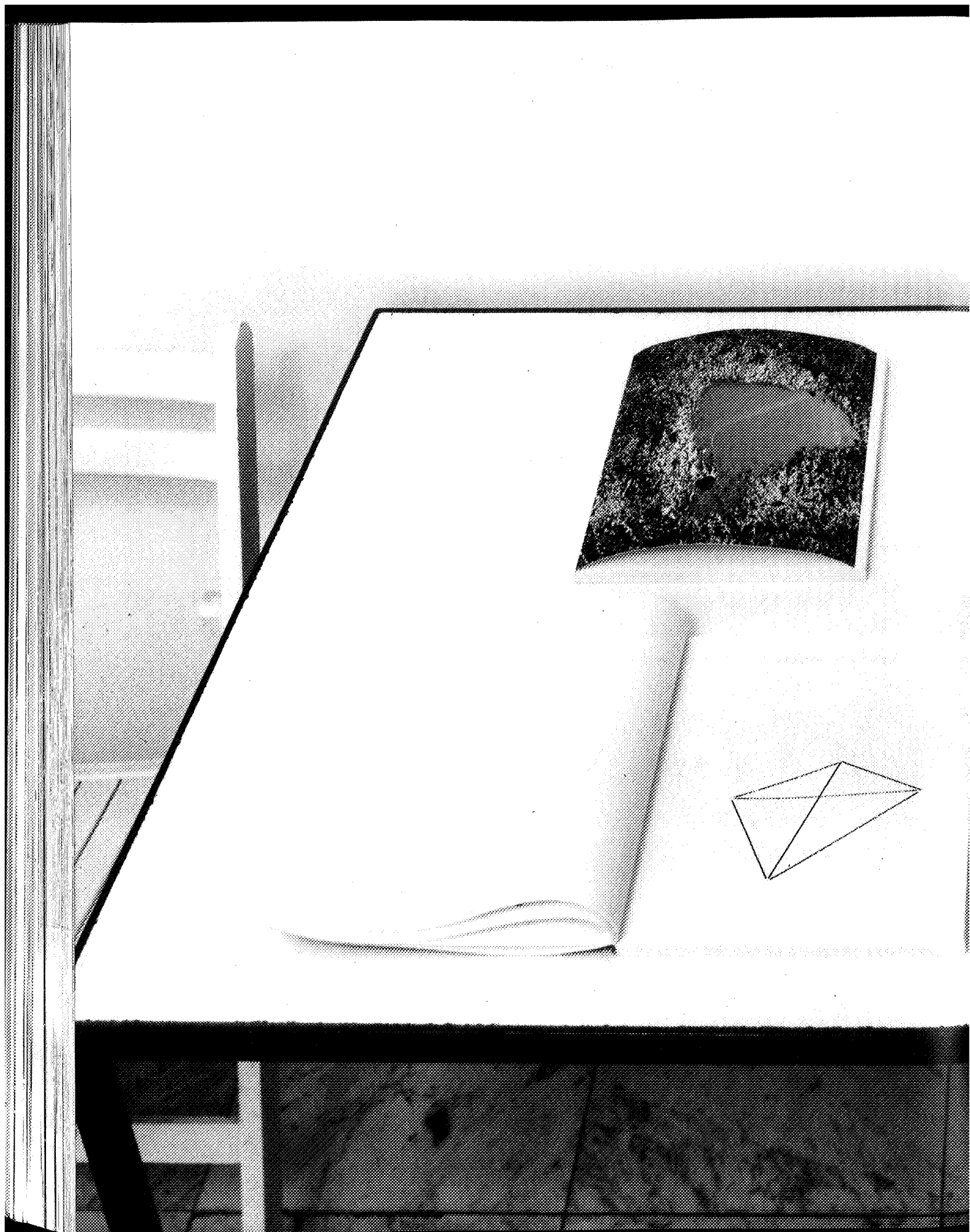
(0-9) ketting, 1974: the ends of the chains are tied, so that angles appear.

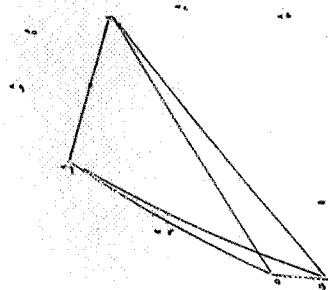
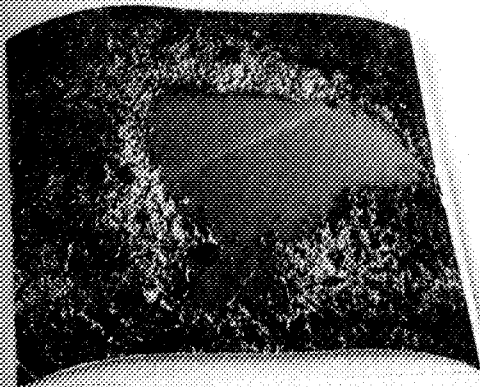
— He continues to show an interest in (0-9) dots, Including:

(0-9)² Epingles de signalisation^[50], 1974.

Text of certificate:

Placement of 10 groups of 10 “Epingles de Signalisation”,





10 ($x^0, \dots x^9$) of ($x^0, \dots x^9$)²

Head size 5 mm. e.g. "Bleu Foncé 5 mm."

(sic)

[Archive Ph.V.S., Brussels; translated from Dutch]

10 perforaties per beeld^[49], 1974: slide projection of a found, cut to waste 16 mm black-and-white movie. The film is cut in sequences of five images, which in each case together form one slide. In each image there are ten random perforations (so fifty per slide).

The projection consists of 60 slides. There are two versions of the work, based on the same film.

— Line drawings in Indian ink on green pelure, numbered 0 to 9, of 7 objects (towel, bag, leaf, fountain pen, brick, bucket, ring), and three abstract forms, 1974.

With following text (original in French and Dutch):

"orbital indifference"

"formal indifference"

if one throws a stick in the air

(coordinated forms)

(sic)

— Extension orbitale, 1974: drawings on pelure + cut and paste work.

Asymmetrical movement within symmetrical path.
(translated from Dutch)

— Duif, 1974: ink on black-and-white photograph.

— Duiven^[55], 1974: ink on black-and-white photograph.

— In 1974-1975: the spiral reappears as motif in his drawings.

— In 1974-1975: works based on cut-out leaves from flowers and trees (such as nasturtium, rhododendron, hollyhock, and blackberry).

There are also photographs about these same subjects.

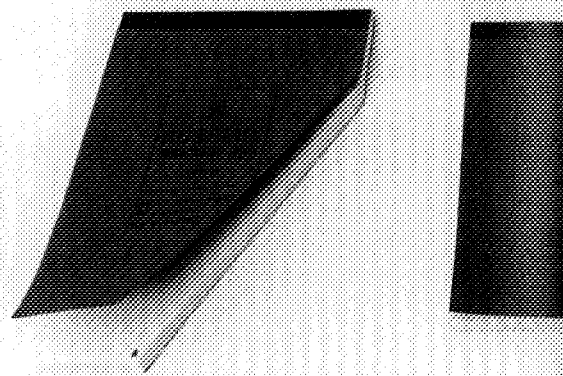
EX — Van Snick, Antwerp, M. Poirier dit Caulier, 8.3 – 6.4.1974.

— Van Snick, Brussels, Wide White Space Gallery in Le Bailli, 12.3 – 29.4.1974.^[53]

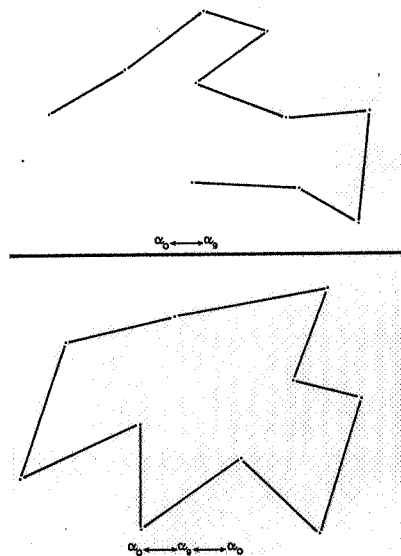
Ph. Van Snick exhibits:

— Ten groups of ten "Epingles de signalisation", 10 ($a^0, \dots a^9$) (blue), 1974: 100 pushpins with a 5 mm diameter.

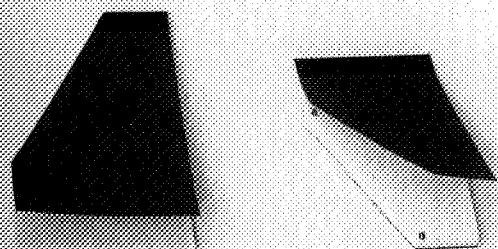
— Russleyboekjes, 1974: 4 notebooks. Each booklet has a



[52] Russleyboekjes, 1974



[53] Invitation card, Wide White Space, Brussels, 1974



**CHARLIER
LOHAUS
MEES
PANAMARENKO
ROQUET
VAN SNICK**

MUSEUM OF MODERN ART OXFORD
JUNE 30–AUGUST 4 1974
TUESDAY–SATURDAY 10–5 FRIDAY 10–7.30
SUNDAY 2–5 MONDAY CLOSED
PRIVATE VIEW (WINE) JUNE 29 6–8

[54] Invitation card, Museum of Modern Art, Oxford, 1974

cut-off corner, and contains drawings that establish connections between ten dots.

— AB (0-9)^[51], 1974: 4 bound notebooks of 102 pages of squared paper each. On the cover there is the same black-and-white photograph (45 × 138 cm) of the reflection in a pool of water of one airplane's vapor trail and 5 telephone or power cables.

— Richtingen, 1973: black-and-white photographs on paper, (97 × 78.5 cm).

— *Charlier, Lohaus, Mees, Panamarenko, Roquet, Van Snick*, Oxford, Museum of Modern Art, 30.6 – 4.8.1974.^[54]

Exhibition organized by Nick Serota, Director Museum of Modern Art Oxford, together with Yves Gevaert, Vereniging voor Tentoonstellingen van het Paleis voor Schone Kunsten / Société des expositions du Palais des Beaux-Arts, Brussels. Catalog.

Contribution of Ph. Van Snick in the catalog: four photographs of sky, with vapor trails formed by airplanes.

Ph. Van Snick exhibits: drawings in relation to Richtingen, displayed on a table.

— *Triënnale 3. Informatieve tentoonstelling van hedendaagse kunst in België*, Bruges, Beurshalle, 22.6 – 1.9.1974.

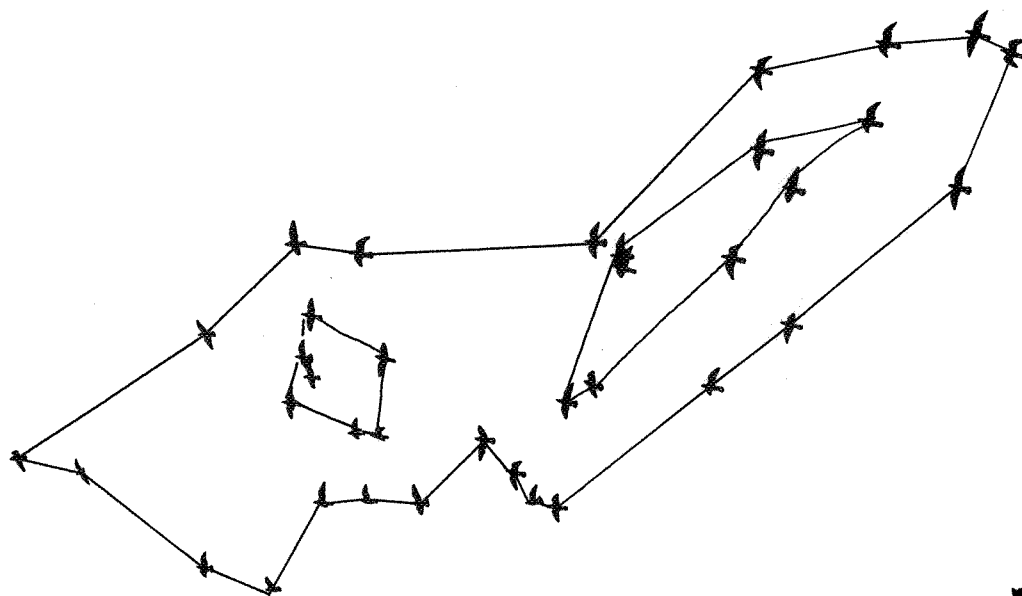
Catalog.

Participants: Arfo, André Beullens, Bram Bogart, Marcel Broodthaers, CAP, Pieter Celie, Jacques Charlier, Robert Clicque, Loe Copers, Amédée Cortier, Joost De Brune, Antoon De Clerck, Guy Degobert, Paul De Gobert, Raoul De Keyser, Jo Delahaut, Desy, Hugo Duchateau, Etienne Elias, Ercola, Hugo Heyrman, Bernd Lohaus, Marcel Maeyer, Mass Moving, Guy Mees, Panamarenko, Roger Raveel, Staf Renier, Pjeeroo Roobjee, Maurice Roquet, Albert Rubens, Jean Schwind, Tapta, Jan Van den Abbeel, Roland Van Den Berghe, Paul Van Hoeydonck, Paul Van Rafelghem, Dan Van Severen, Philippe Van Snick, Jacques Verduyn, Marc Verstockt, Marthe Wéry, Joseph Willaert, Roger Wittevrongel.

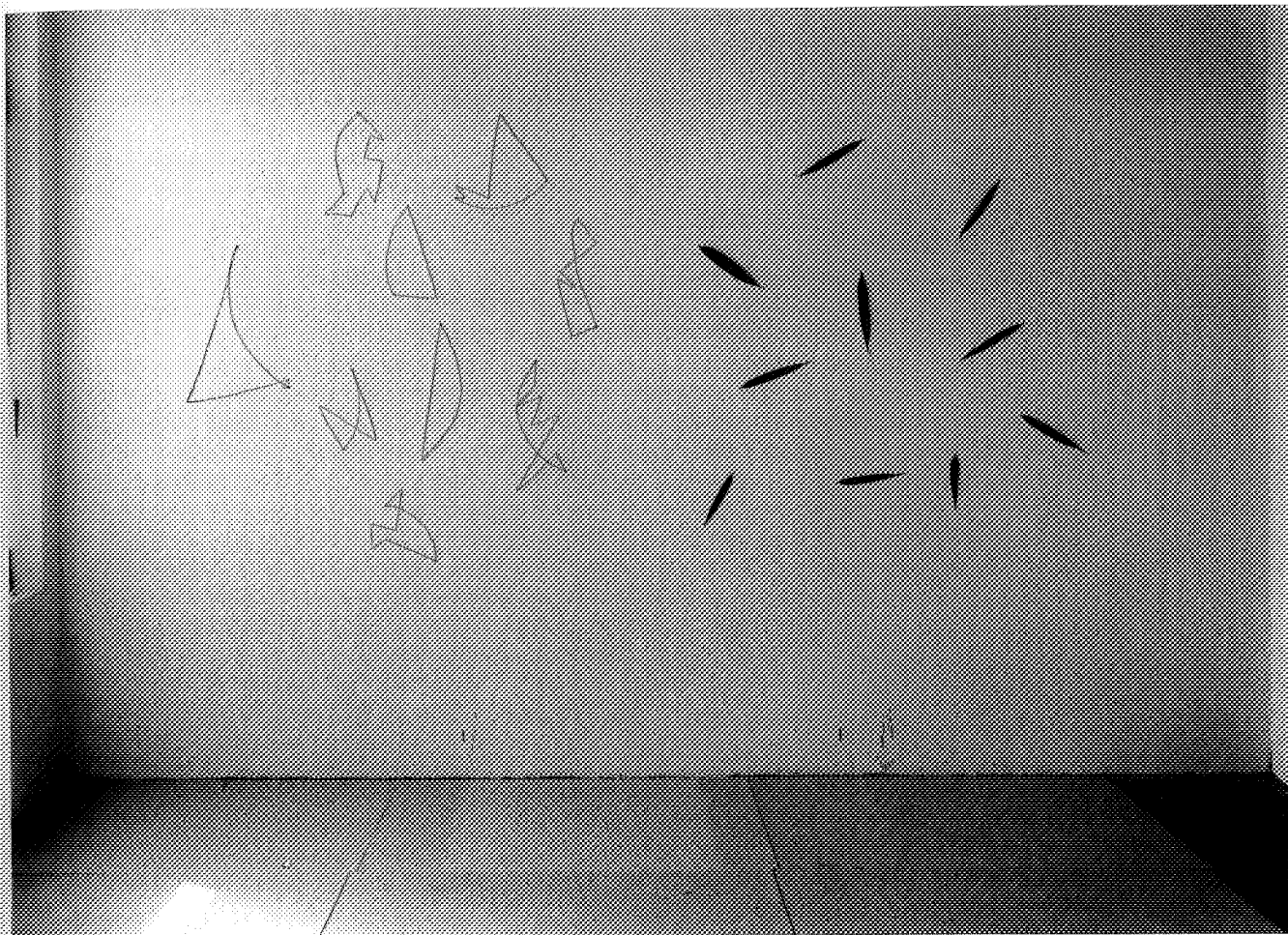
Ph. Van Snick exhibits: 10 groups of 10 Epingles de signalisation, 10 (a_0, \dots, a_9) , $(a_0, \dots, a_9)^2$.

Ph. Van Snick later comments:

My work starts from concrete experience, from things that offer themselves to me in everyday life. Whenever I am pondering an idea, an object I run into may suddenly help me to do the next move. A nice example is a work I made with pushpins. To me it represented a major step forward in thinking about duality. For instance, in a department store I found a box of pushpins. The box as such had a decided unity. It had a simple shape. It was closed. Once opened, however, it proved to contain 100 pushpins. Such simple perceptions, like



[55] Duiven, 1974



[56] (0-9) Wires and Black Bamboo, 1979

how this seeming unity of the box completely broke up when opening it, allow me to move forward in my work.

[In: Wouter Davidts: *Tussen schilderij en sculptuur. Over de noodzaak van de concrete ervaring in het werk van Philippe Van Snick*, in cat. *Philippe Van Snick. Territorium*, Ghent, S.M.A.K., 9.12.2000 – 4.2.2001, p. 23; translated from Dutch]

— 8. *Kölner Kunstmarkt*, Cologne, Kunsthalle, 19 – 24.10.1974. WideWhite Space Gallery, Antwerp, takes part with works by Carl Andre, Marcel Broodthaers, David Lamelas, Panamarenko, Jef Somerlinck, Philippe Van Snick, Lawrence Weiner.

Ph. Van Snick exhibits:

- Zonder titel, 1974: galvanized wire, 2 rows of 10 chains, (180 x 400 cm).
- Zonder titel, 1974: galvanized wire, 1 row of 10 chains.

1975

- B — Philippe Van Snick lives and works in Schaerbeek, Brussels.
- In 1975, together with his wife Diane, he runs a flower and plant shop, *Greeny*, Spoormakerstraat 37, 1000 Brussels.
- G — Wide White Space Gallery (run by Anny De Decker and Bernd Lohaus), Antwerp, from 1972 to 1976.
— Galerie Patrick Verelst, Antwerp.
- E/I Around 1975 Ph. Van Snick regularly visits the exhibitions in MTL Gallery in Brussels.
He chats and has discussions with Fernand Spillemaeckers and Lili Dujourie, gallery visitors, and other artists who drop by or exhibit work in this gallery (such as Jan Dibbets and Marcel Broodthaers).
[Interview with Ph.V.S., studio, Brussels, Dec. 2009]
- R In 1975-1976: *Les penseurs grecs avant Socrate. De Thalès de Milet à Prodicos, sous la direction de Jean Voilquin*, Paris, Garnier-Flammarion, 1964.
- TH/ — Iron wire works.
W Including:
Kettingen, 1975.

Manuscript Ph. Van Snick:

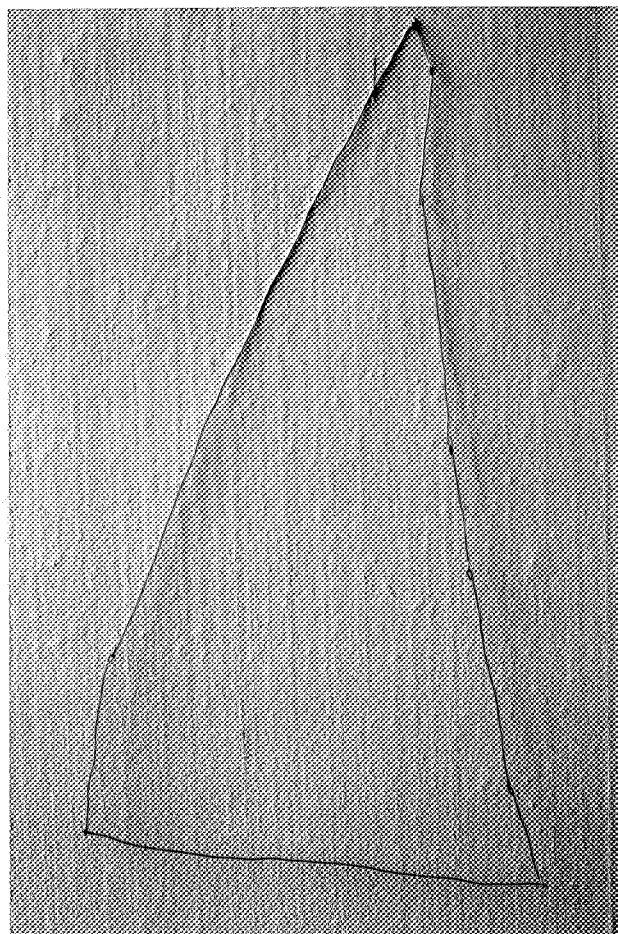
2 chains with equal links → 4 equal chains
2 chains with unequal links →

4 chains are hung in parallel composition, namely in M:
with eight nails, along the same line.
realization 1975, in workroom, schaerbeek.
(sic)
[Archive Ph.V.S., Brussels; translated from Dutch]

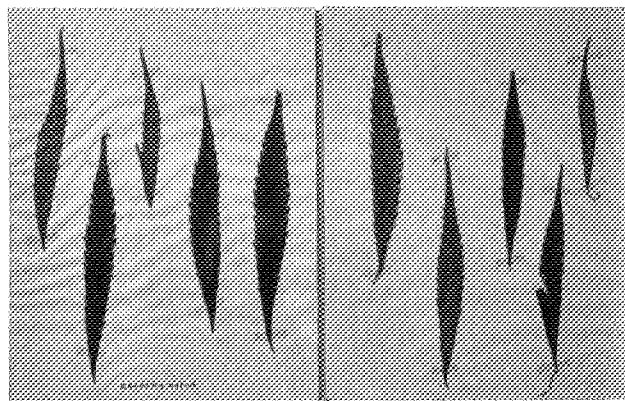
(0-9) wires^[57], 1975: ten iron wires hung in between wall and ceiling.
Stoel^[60], 1975: ten elements, each consisting of two straight pieces of iron wire connected through a loop, hung between the legs of a stool.
Hoeksculpturen^[46], 1975: symmetrical and asymmetrical.
Like the concept of Stoel, but two walls in the corner of a space serve as support.

Texts by Ph. Van Snick (not dated, late 1975, in French, Dutch, and English) with small sketches:

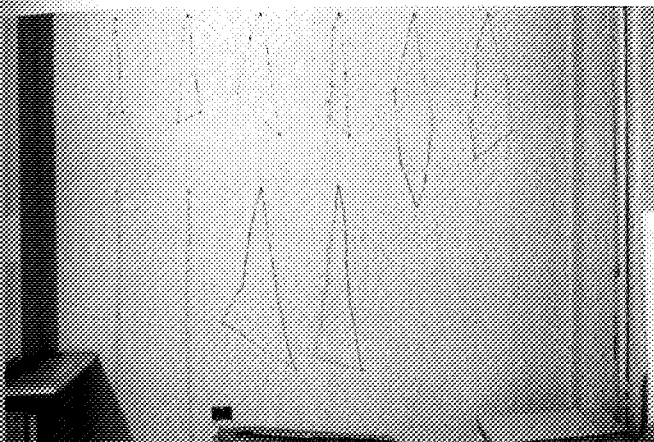
- How would you think about doing an exhibition in spring.
- the cartons
 - the iron wires
- a. b.



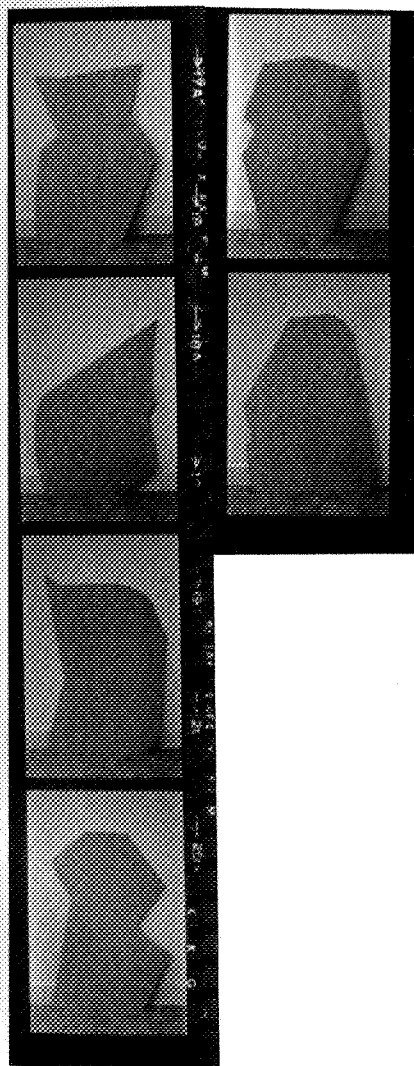
[57] (0-9) Wires, 1975



[58] Herbarium, 1975



[57] (0-9) Wires, 1975



[59] Décagones, 1975

- 1.
 - 2.
- equal pieces unequal pieces

2 × 10 dots on the ceiling
 10 dots in the space.
 the iron wires
 difficulty of material realization of the work's objective
 hard to materialize

10 dots in space
 ceiling-wall piece

- dots on the ceiling
- dots on the ceiling and wall(s)
- dots on the ceiling and floor
- dots on the wall(s)

To render the image of the 10 dots visible in the space I need to divide the 10 dots.

The material I use is iron wire.

A dot's placement in the space is determined by the two links attached at both ends of the wires, the one put in the other; the two other extremes are attached to the solid ceiling – the wall – the floor.

(sic)

[Archive Ph.V.S., Brussels]

— First the artist created Epingles de signalisation, with ten dots in a space. Next, he tries to render it concrete through planar projection. This leads him to the Décagone.

[Interview with Ph.V.S., studio, Brussels, Dec. 2009]

Including:

Décagone irrégulier, 1975: the same irregular decagon cut out in mica and in cardboard.

Décagones, 1975: irregular decagons cut out in mica, 6 copies.

Décagones^[59, 61], 1975: irregular decagons cut out in cardboard, 6 copies.

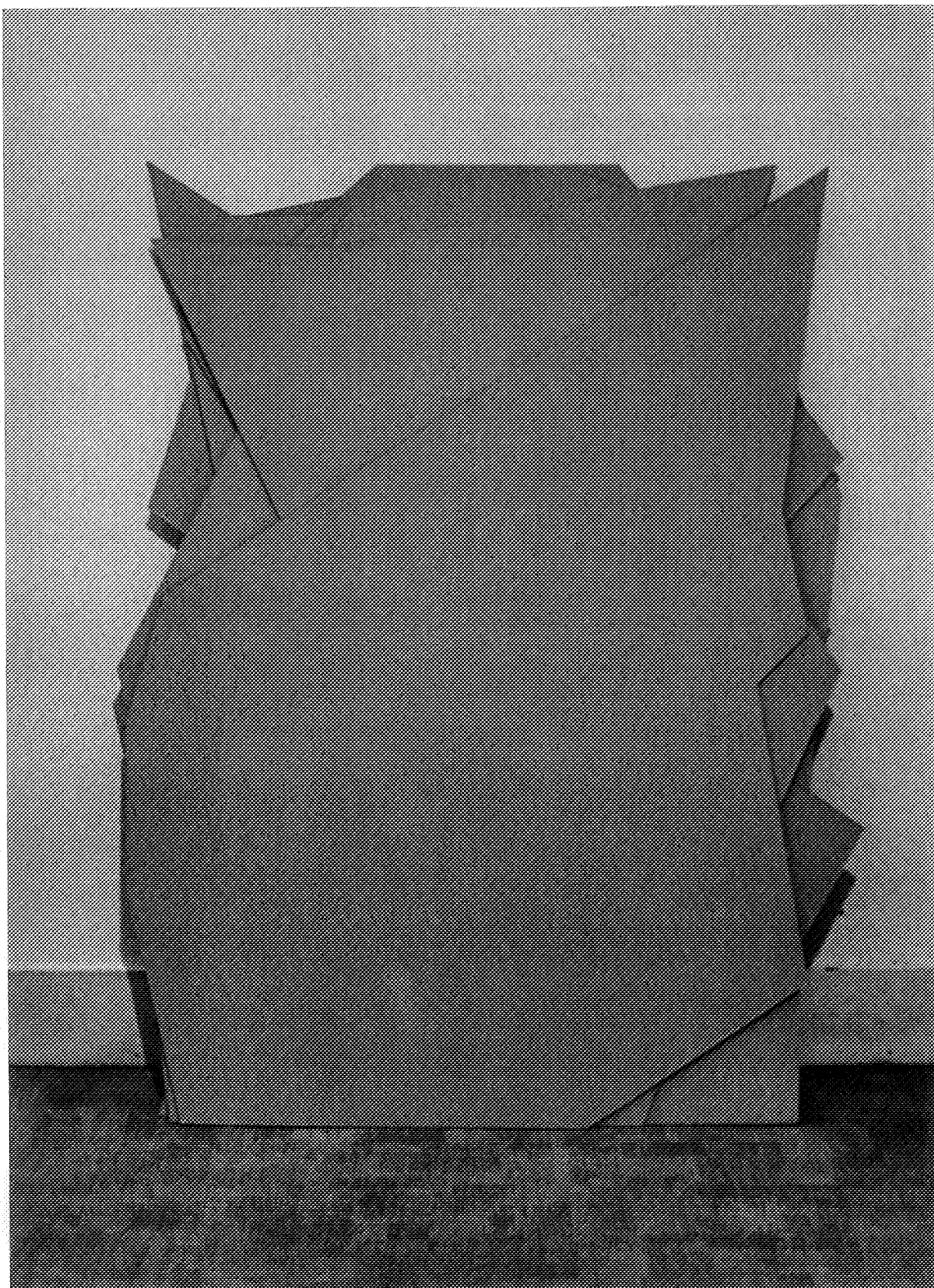
Décagones irréguliers, 1975: 10 irregular decagons cut-out in white paper.

Dix cartons, 1975-1976: decagons in cardboard + drawings
 Studies on paper, with notes on the application of ten dots on a plane, including a sort of mathematical reasoning on the equality and/or inequality of different decagons.

— Herbarium^[58], September 1975: booklet with 5 × (0-9) dried leaves, on 2 sheets of pelure glued with Scotch tape. The pelure, covered by plastic, is mounted between cartons. It includes leaves of the following five plants: olive, phoenix dactylifera, cannabis sativa, eucalyptus, nerium oleander. There are other works with leaves, for instance, pieces of palm leaves cut in the shape of a decagon.



[60] Staal, 1975



[61] Décagones, 1975

— *L'imposition des mains / Australie centrale*, 1975: table with four unequal sides + figure (woman).
There are drawings / study materials:
Project for a film (not finished). There are some film rushes (first shown in 2006 in De Garage in Mechelen) and also photographs.

Notes of Ph. Van Snick:

- 1/ table around figure (fixed camera)
- 2/ figure around table (fixed camera)
- 3/ figure fixed (camera around table)
- 4/
- (sic)

[Archive Ph.V.S., Brussels; translated from Dutch]

EX — *Tekeningen. Drawings*, Antwerp, Wide White Space Gallery, 8.1 – 1.2.1975.
Participants: Georg Baselitz, Joseph Beuys, Marcel Broodthaers, James Lee Byars, Edward Kienholz, Bruce Nauman, Panamarenko, A.R. Penck, Philippe Van Snick.

Ph. Van Snick exhibits: *Richtingen*, 1973: black-and-white photographs on paper, (97 x 78.5 cm).

— *Van Snick. Tien perforaties per beeld*, Antwerp, Patrick Verelst-Marc Poirier dit Caulier, Schaliënstraat 2, 18 – 21.3.1975.^[62]

Slide projection of a found, cut to waste 16 mm black-and-white movie. The film is cut in sequences of five images, which in each case together form one slide. In each image there are ten random perforations (so fifty per slide). The projection consists of 60 slides. There are two versions of the work, based on the same film.
Work from 1974.

Ph. Van Snick on this work:

(...) the film "Dix perforations par image", a film cut up into slides, of which each image is perforated ten times; each group of perforations is different.(...) For the screening: a small dark hall with seats and large-screen projection.
(...)

[Draft for a letter, *Brussels* 20.10.75, archive Ph.V.S., Brussels, translated from French]

Ph. Van Snick has proposed this work for *EXPRMNTL 5. Vijfde internationale competitie van de experimentele film*, Knokke-Heist, 25.12.1974 – 2.1.1975. It was refused because it is not a film.

— *Ph. Van Snick. Symmetrische Tekeningen*, Antwerp, Wide White Space, 18.5 – 15.6.1975.^[63]

PATRICK VERELST-MARC POIRIER DIT CAULIER
SCHALIËNSTRAAT 2 B-2000 ANTWERPEN - TEL. 031-38.64.97
14 U.30 - 18 U.
FERMÉ LE LUNDI
MAANDAG GESLOTEN

VAN SNICK
TIEN PERFORATIES PER BEELD
VAN 18-3 TOT 21-3-75
EERSTE PROJECTIE 18-3-75 - 20 H.

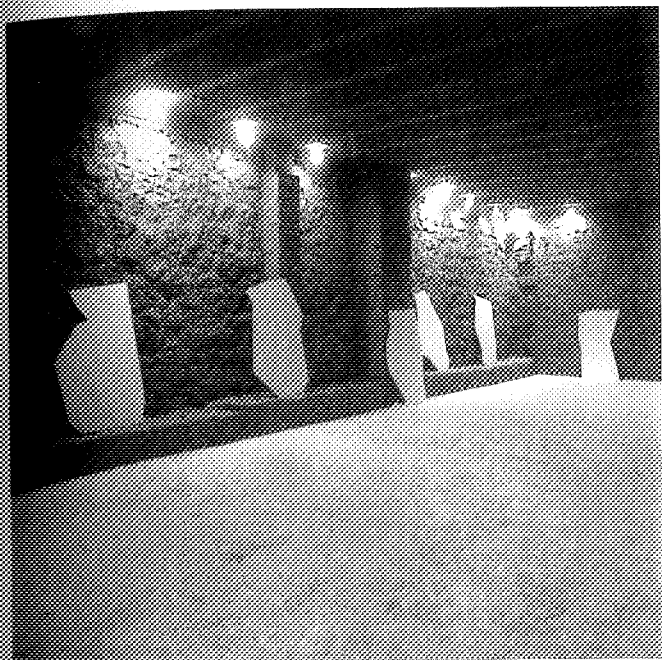
[62] Invitation card, Patrick Verelst-Marc Poirier dit Caulier, Antwerp, 1975

PH. VAN SNICK
SYMMETRISCHE TEKENINGEN

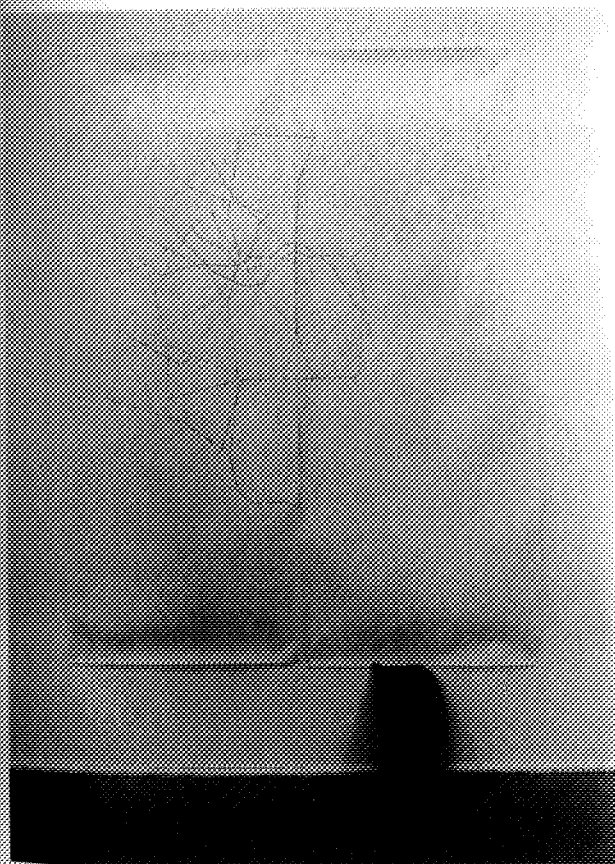
WIDE WHITE SPACE
Molenstraat 81-83 B-2000 Antwerpen
Tel. 031/38 13 55 Open 2 - 6

18/5/75 — 15/6/75

[63] Invitation card, Wide White Space, Antwerp, 1975



[64] 10 Décagones, 1975. Installation view: galerie 27, Paris, 1975



[65] Symmetrische Tekeningen, 1975

Ph. Van Snick exhibits: five large *Symmetrische Tekeningen*^[65], 1975, ink on paper, 5 x (230 x 148 cm) + five irregular decagons, cardboard, 5 x (c. 40 x 25 cm).

— *Philippe Van Snick*, Paris, galerie 27, 17 rue Campagne Première, 11 – 30.4.1975.

Organization: Anka Ptaszkowska and Michel Claura.

Ph. Van Snick exhibits: *10 papiers + 10 Décagones*, (110 cm x variable B).^[64]

Excerpt from a draft of a letter by Ph. Van Snick to Anka Ptaszkowska:

Brussels 19 August 1975

Dear Anka,

The latest from me. Please excuse my delay, caused by my main talent: laziness. I would like to thank you for realizing the exhibition and the publication. After this passage of time I have very fond memories. Do you see any problems with the publication?

I do not provide any problems. It is a state of things. On ten sheets of paper.

Each tree (of the same species) in a group of ten grows differently. In a group of ten artists each artist works differently, while all produce art.

The question is not if their art is good or bad: they produce art and everything else is irrelevant.

As regards the sheets of paper, I express my indifference. By proposing $A = B \ A \neq B$

$A < B \ A > B$ without formulating a preference for one detail or the other of the proposal.

Thus it functions like an engine.(...)

If you take a plant, you look at its leaves—each leaf is both identical with and different from another one. There are internal and external reasons.

(sic)

[Archive Ph.V.S., Brussels; translated from French]

— *Fourth International Open Encounter on Video*, Buenos Aires, CAYC, 31.10–14.11.1975.

Catalog.

Ph. Van Snick exhibits: *Scores*, 1973: black-and-white film, sound, 18 min, camera and editing Chris Goyvaerts.

— *Belgien: Junge Künstler I. Belgique: Artistes Jeunes I*, Aachen, Neue Galerie – Sammlung Ludwig, 22.11 – 28.12.1975.

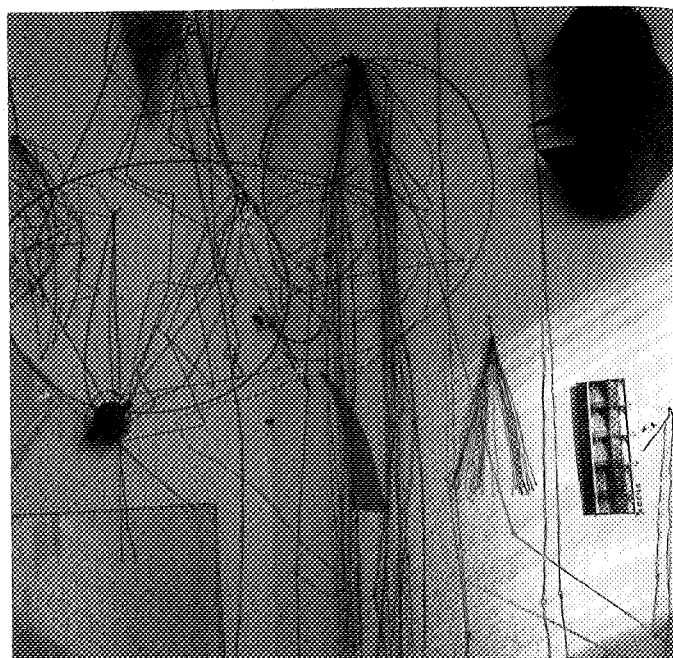
Catalog.

Participants: Jacques Charlier, Alain D'Hooghe, Filip Francis,

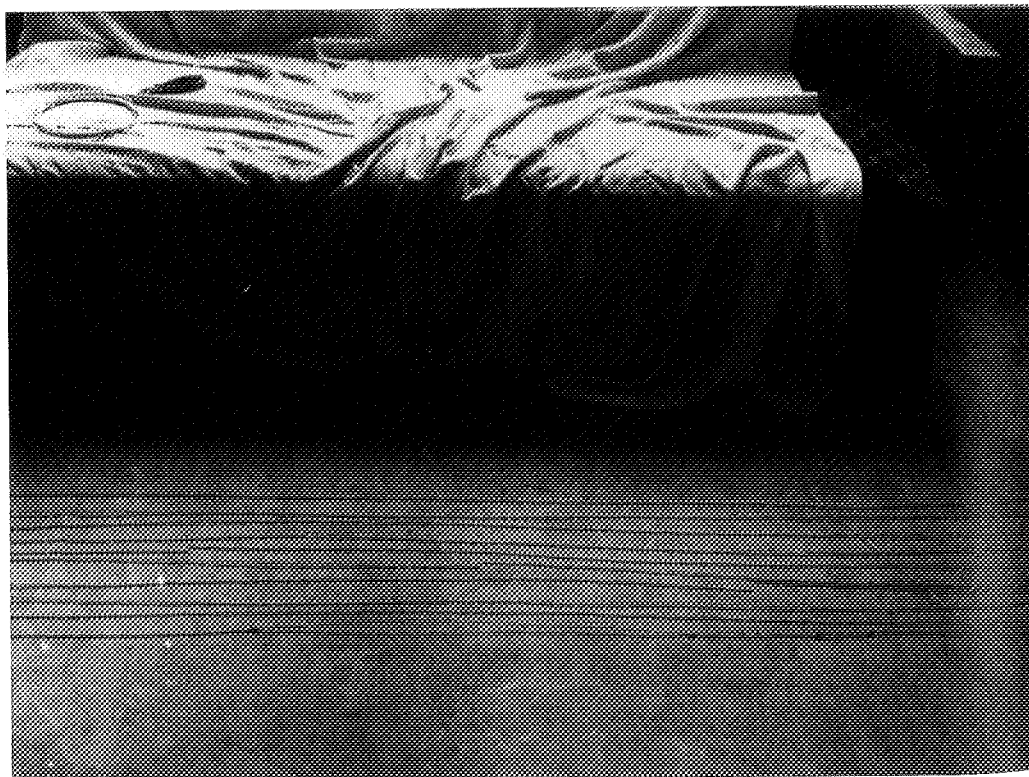
Jacques Lizène, Bernd Lohaus, Mass Moving, Jacques Louis Nyst, Henri Pousseur, Philippe Van Snick, Marthe Wéry.

Ph. Van Snick exhibits: 10 images extraites du film "10 perforations par image" numérotés de 0 à 9, 10 Bilder aus dem Film "10 Perforationen pro Bild" nummeriert von 0 bis 9 + Symmetrische Tekeningen^[65], 1975.

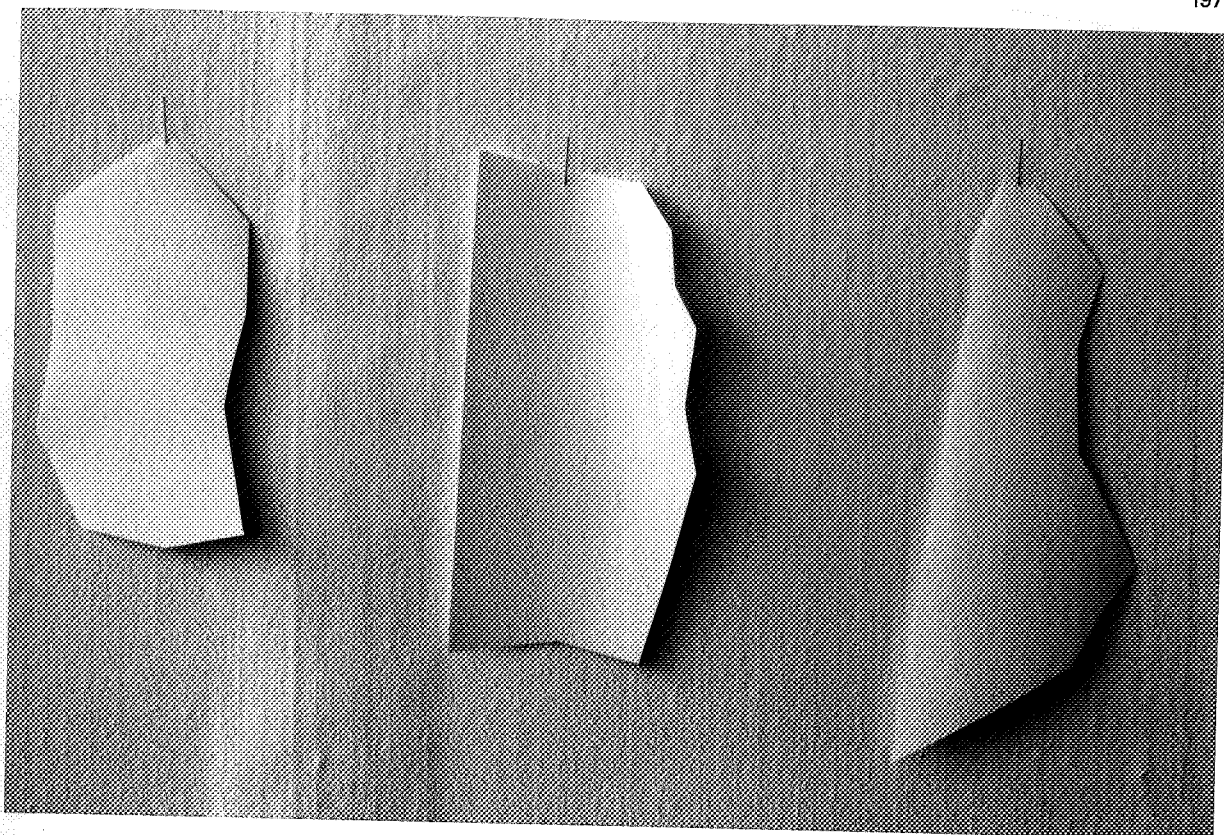
A/ Dix Papiers Ph. Van Snick 75, Edition Galerie 27 Paris –
ED Wide White Space Antwerp.



[66] Studio view, 1981



[67] Studio view, 1975



[68] Studies for Décagones. Studio view, 1975



[69] Nénuphars; 1975. Studio view, 1975

B Philippe Van Snick lives and works in Schaerbeek, Brussels.

G — Wide White Space Gallery (run by Anny De Decker and Bernd Lohaus), Antwerp, from 1972 to 1976.
— Galerie Patrick Verelst, Antwerp.

TH/ — In 1976 Philippe Van Snick further elaborates his Décagone.

W Including:

Cartons + drawings, 1975-1976: drawings of decagons based on 10 decagonal templates. The corners are numbered 0 to 9.

— In addition, he introduces *Bogen*.

Including:

Zonder titel^[73], 1976: package of sketching paper opened on the floor, with on the upper sheet and on the margins two curved lines drawn in black felt pen.

— He realizes iron wire works, based on arcs.

Including:

Arcs, 1976: two sets of ten wire arcs, the one attached to the wall horizontally and the other vertically.

— Drawings:

Symmetrische copy and Vrij symmetrische copy, March 1976: drawings in black ink on pelure.

— Indifférence formelle (more formalist) and Indifférence orbitale (more theoretical).^[71]

Ph. Van Snick had a project that involved throwing objects through a window. The deformation produced by this act would depend on the falling object's curve (not carried out): He produces drawings and photographs (with a similar subject as the photographs of automobile tires in the air). Including:

Drawing of a person who is looking at an airplane. The airplane is shown in two different positions, black pen on green pelure.

With note:

the formal dissimilarity in space.

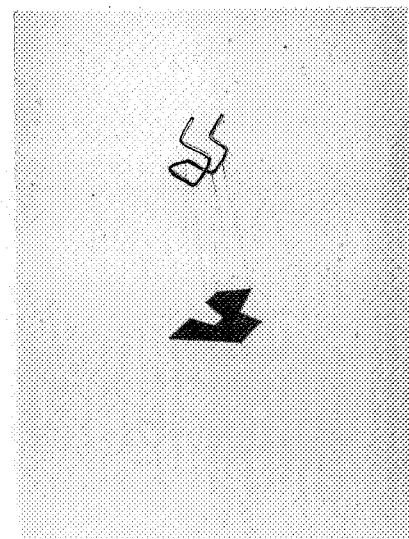
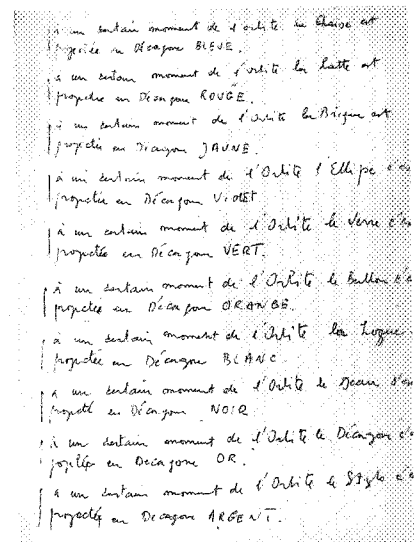
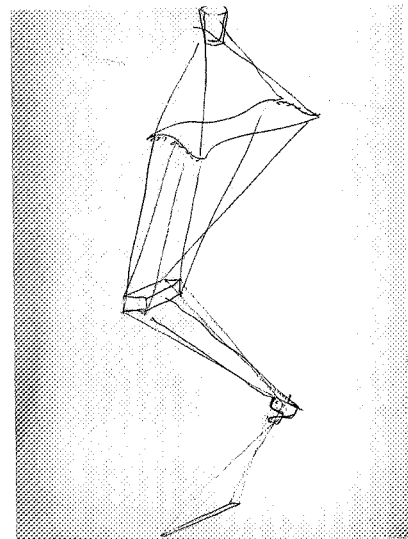
Jimmy: "look, a long and a short wing"

[Archive Ph.V.S., Brussels; translated from French and Dutch]

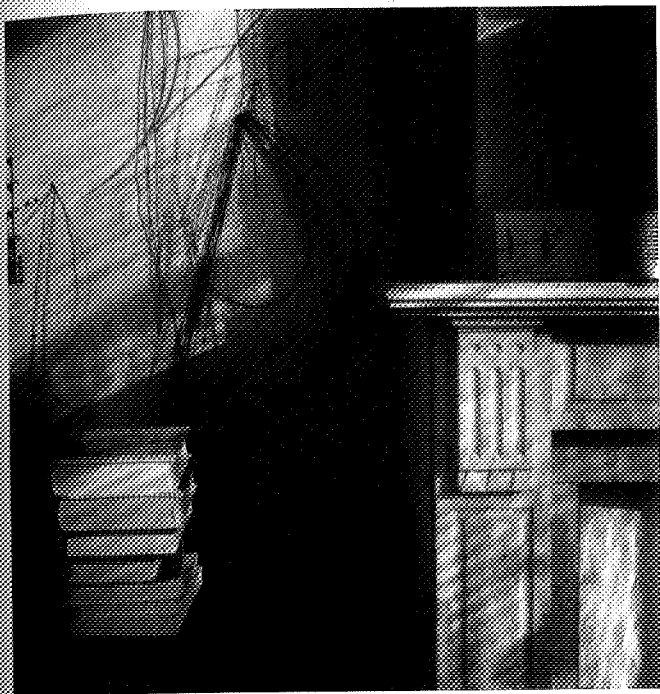
— 1976-77: cut-outs (small ellipses) meant for slide projections.^[74]

EX — Van Snick, Antwerp, Gallery Patrick Verelst, vernissage 19.1.1976.

Ph. Van Snick exhibits: Herbarium^[58], September 1975, the five opened elements put side by side on the mantelpiece.
+ Several framed works: leaves cut in the shape of decagons,

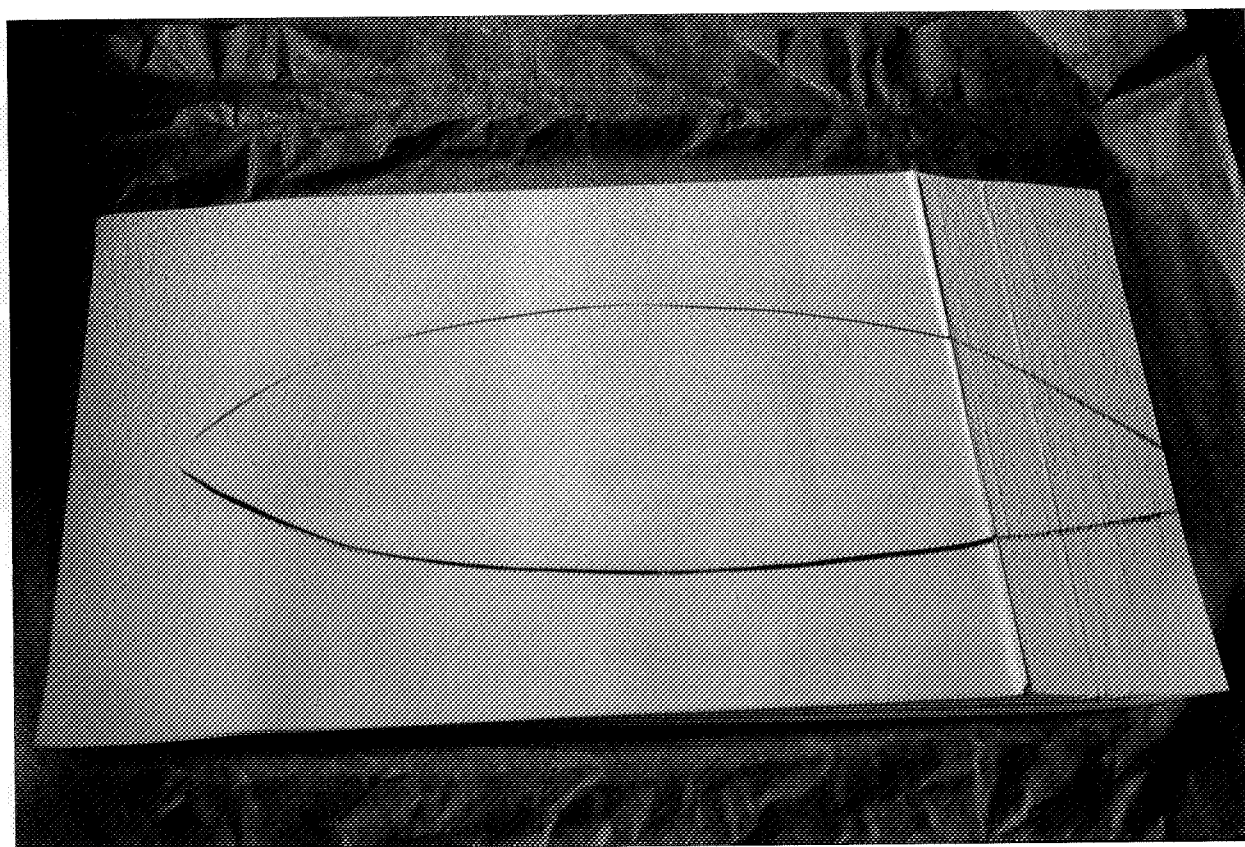


[71] Indifférence formelle, Indifférence orbitale, 1976



[72] Studio view, 1976

attached to paper with Scotch tape, some of which come with notes.
The gallerist never mailed the invitations, which is why only few people visited the exhibition.



[73] Zonder titel, 1976

1977

B Philippe Van Snick lives and works in Schaerbeek, Brussels.

R — Stéphane Mallarmé: *Igitur. Divagations. Un coup de dés*, Paris, Poésie / Gallimard, 1976.

— S.M. Eisenstein: *La non-indifférente nature / 1*, Paris, 10/18. U.G.E., 1976.

— Louis-Ferdinand Céline: *Reis naar het einde van de nacht*, 1952.

TH / — The works around *Bogen* are further developed.

W Including:

Drawing, Indian ink on paper: two representations of an arc + text (in French):

through the shadow it is difficult in particular to separate a natural thing from an artificial thing.

natural $\leftarrow = \neq \rightarrow$ art

[Archive Ph.V.S. Brussels]

Many studies and drawings of arcs in large format on white wall paper, Indian ink with pen and brush.

Courbe (0-6), 1977.

With note of Ph. Van Snick:

Ten sheets of papers

(0-9)

Curve.

Papers (0 \rightarrow 6) cut through by the curve from zero to six

Papers (7 \rightarrow 9) take place around the curve (0-9)

[Archive Ph.V.S. Brussels; translated from French]

— The Ellipse of 1970, in orbital indifference, returns and becomes Eclips in 1977.

Including:

Cut-outs, 1977: shape of ellipse cut out from white sheet of paper. [77, 80]

Pool, 1977: series of 9 drawings, Indian ink on paper (form of ellipse).

Arc(s) 'Eclips', 1977: with various possibilities such as $A = B$ or $A \neq B$ indifférence orbitale.

Or $A \neq A'$ $A = A'$ with $A A'$ on different path or same path.

Arc(s). Eclips, 1977: drawing, Indian ink on inside of cardboard binder.

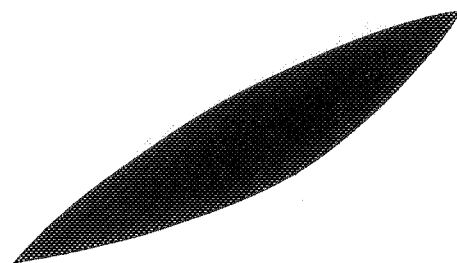
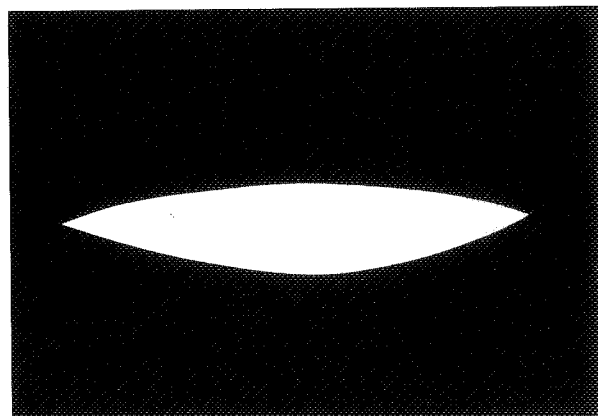
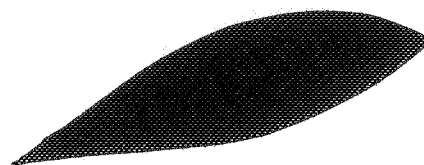
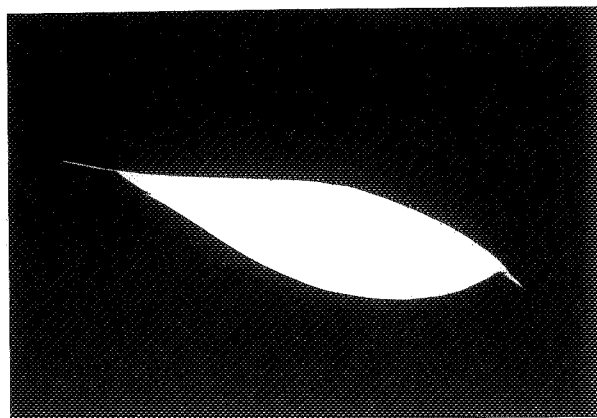
Arc(s). Différenciation $\leftarrow \rightarrow$ Identité. 3 (0-9) Arc(s): series of drawings in Indian ink on blue pelure.

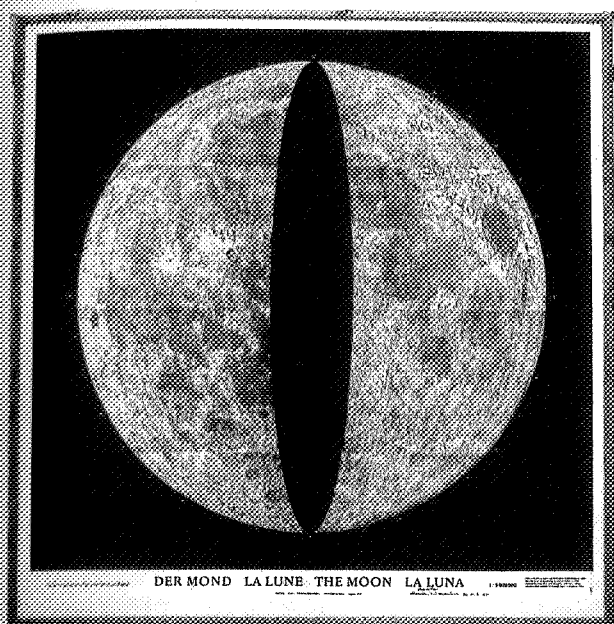
Text of Philippe Van Snick on drawings/study materials for Arc(s). Différenciation-Identité of 1977:

no hierarchy among numbers.

(0-9) as motor

[Archive Ph.V.S., Brussels; translated from Dutch]





[75] Observation ellipsoïde, 1977

— Observation ellipsoïde^[75], 1977: recto verso printed moon map + drawing, (88 × 88 cm).

Recto: *Der Mond La Lune The Moon La Luna* (printed) + at the bottom, inscription in Indian ink:

observation ellipsoïde 2 (10°) symmetrisch Van Snick 1977

Verso: *Mondrückseite face cachée de la Lune Far side of the Moon Faccia posteriore della Luna* (printed) + at the bottom, inscription in Indian ink:

observation 10° croissant – observation-intervention 10° 1/2 symmetrische ellipsoïde

On the photograph of the moon itself: drawing in Indian ink of eclipse forms.

— Works around the eclipse:

Rolfilm, 1977: three vertical rolls of black paper from film rolls, painted gold: eclipse from black to gold via half-gold. The rolls are framed together.

Works in colored paper (red-yellow-blue): eclipse forms cut out in rectangular sheets of paper + forms separately.

Works in white wallpaper, with cut-outs in the form of an eclipse, or element from eclipse series, or organic structures (cf. leaf). Large formats (2 to 2.5 m H, width = paper roll / frequently different rolls side by side)

Sometimes the sheets are displayed on the wall, and the cut-out forms next to it on the wall or on the floor.

Sometimes the cut-out sheets are attached to the window. + forms cut out from paper in slide mounts, meant for projection.

(These works are not exhibited in that period).

— 1976-1977: drawings of eucalyptus leaves, pencil on paper.

EX — *Dematerialisatie*, Antwerp, Wide White Space, February 1977.

Organization: Piet Van Daalen, director Zeeuws Museum Middelburg.

With works by Joseph Beuys and Robert Filliou, photographs of works by Christo and Marcel Broodthaers, texts from May '68 and afterward (including by Lefèbvre, Cage, Foucault, Edgar Moris, etc).

Ph. Van Snick exhibits: Dematerialisatie: 10 registerboekjes. The booklets (originally used for bookkeeping) have differently colored covers. One comes with a leaf of grass between each of its pages.

In a draft for a letter of Ph. Van Snick to Piet Van Daalen, dated *Brussels 25 Jan 77* one reads:

one can say
the leaves of grass are
equal to each other
different from each other
the same applies to the booklets
[Archive Ph.V.S., Brussels; translated from Dutch]

Piet Van Daalen puts together a document to accompany the exhibition, with quotations from, among others, John Cage, R. Filliou, G. Spencer Brown, Dhiravamsen, Kwee Swan Liat, Deleuze and Guattari, as well as his own reflections. In a draft for a letter to *Dear Micheline*, dated *Brussels 8 March 1977*, Ph. Van Snick writes:

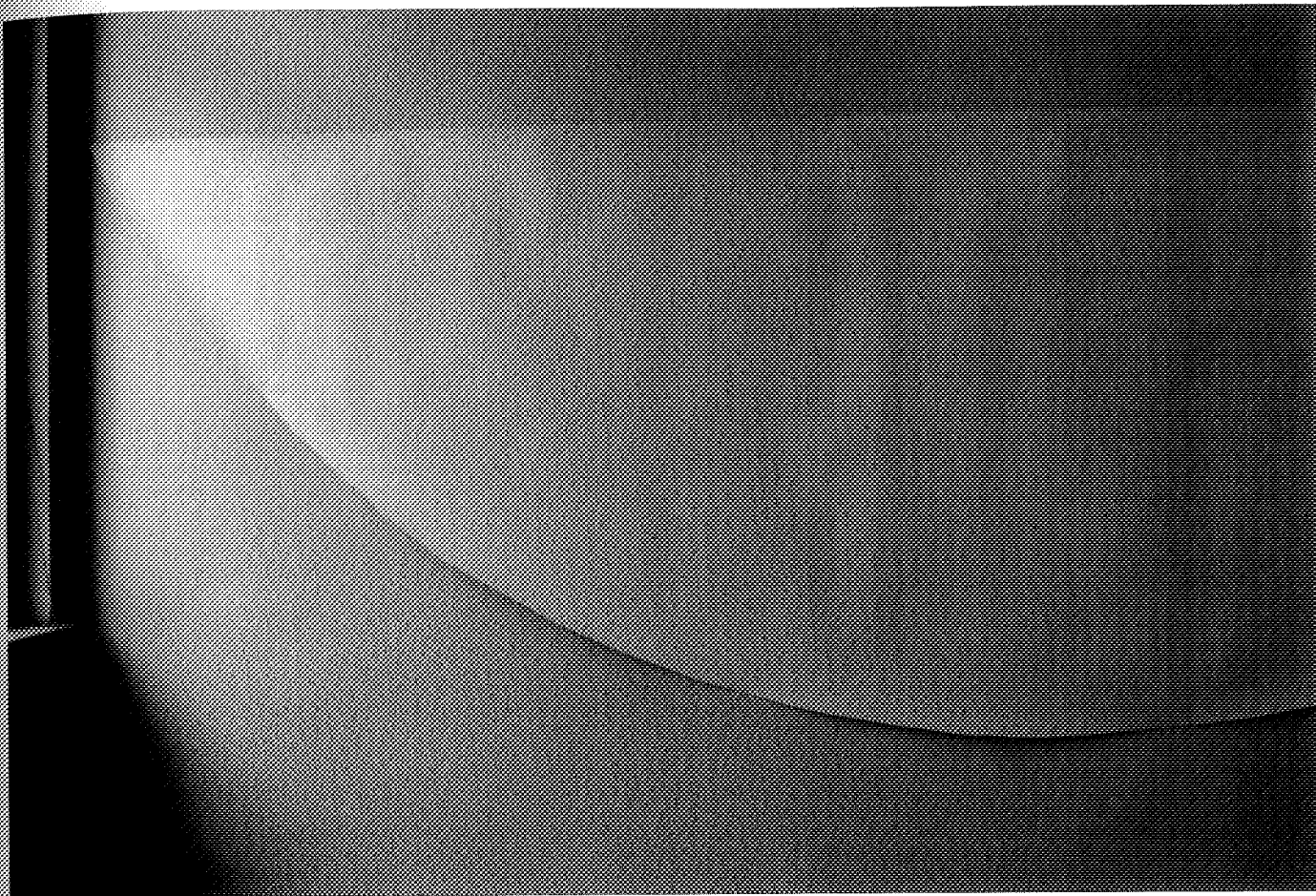
Some guy (Dutch) has shown a work of mine in a 1968 retro exhibition (Christo – Beuys – Bayers – Broodthaers – Filliou – Walter de Maria + philosophical texts on the theme of effacement). The aggressiveness of those years translated in objects and documents; fossils of past dramas. The work I show there functions as a permanent engine—regenerator of myths—it contains 10 long, narrow notebooks. Each notebook has a cover with a different color and pattern. They are numbered 0 to 9, respectively. One of the notebooks contains a leaf of grass between every page.
(sic)
[Archive Ph.V.S., Brussels; translated from French]

— *Jacques Charlier, Lili Dujourie, Bernd Lohaus, Leo Josefstein, Guy Mees, Philippe Van Snick, Jan Vercruysse, Marthe Wéry*, Antwerp, Magasins et Entrepôts Réunis "De Klok" "La Cloche", 12 – 29.6.1977.^[76]
Organization: Marc Poirier dit Caulier.
Catalog.

Ph. Van Snick exhibits: *Eclips I*^[78], 1977, black ink on cardboard.



[76] Invitation card, Marc Poirier dit Caulier, Antwerp, 1977

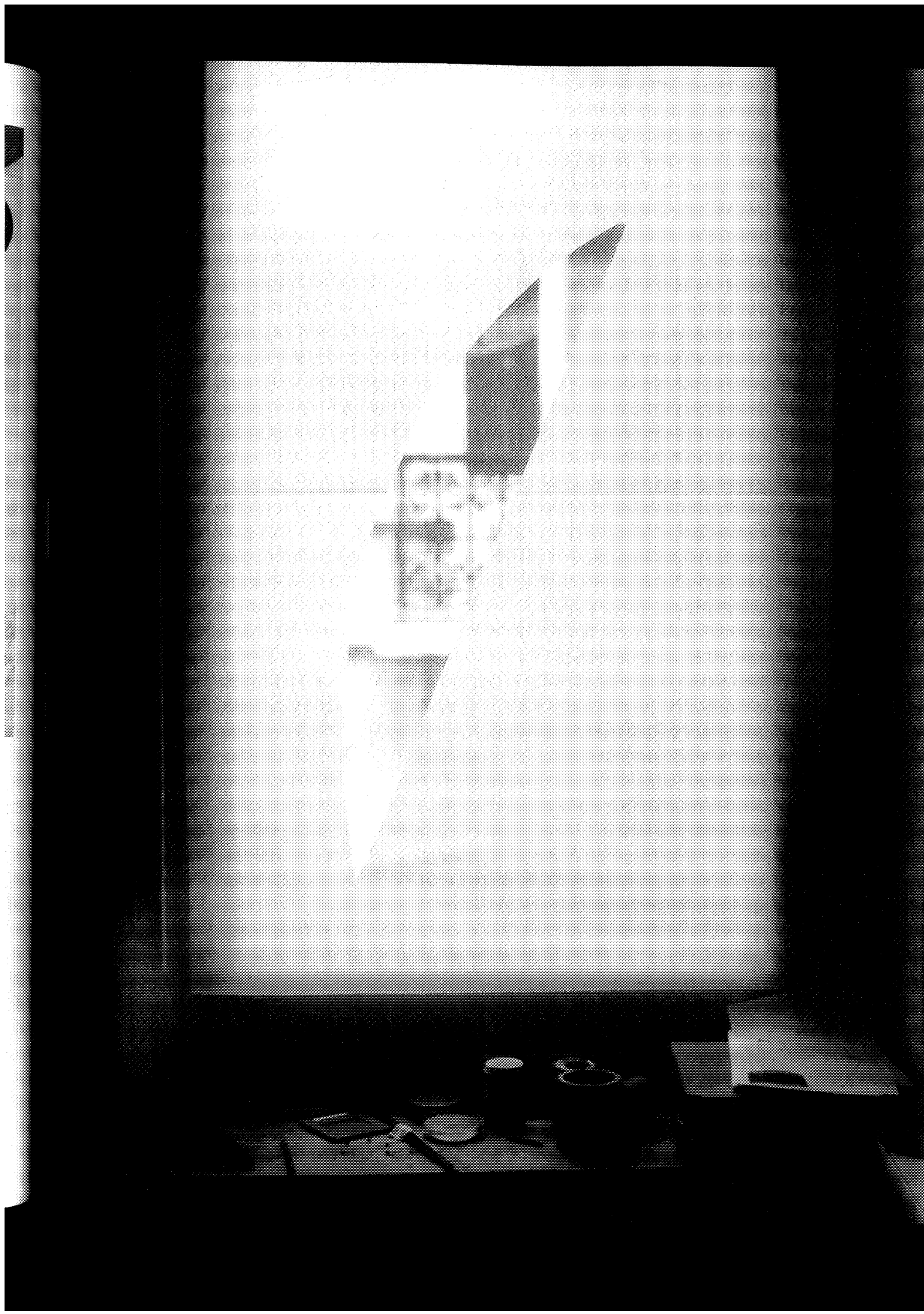


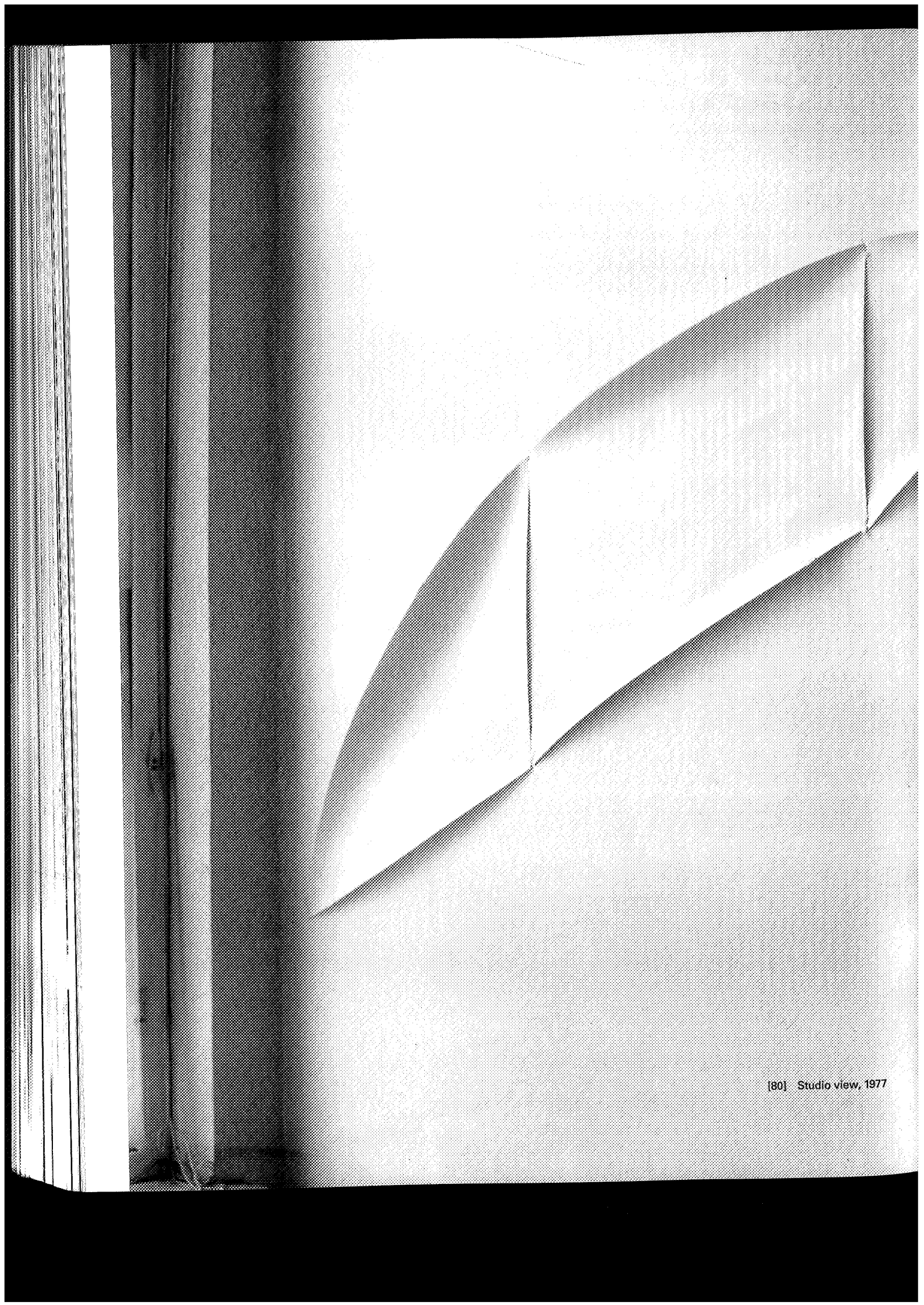
[77] Boog, 1977. Studio view, 1977

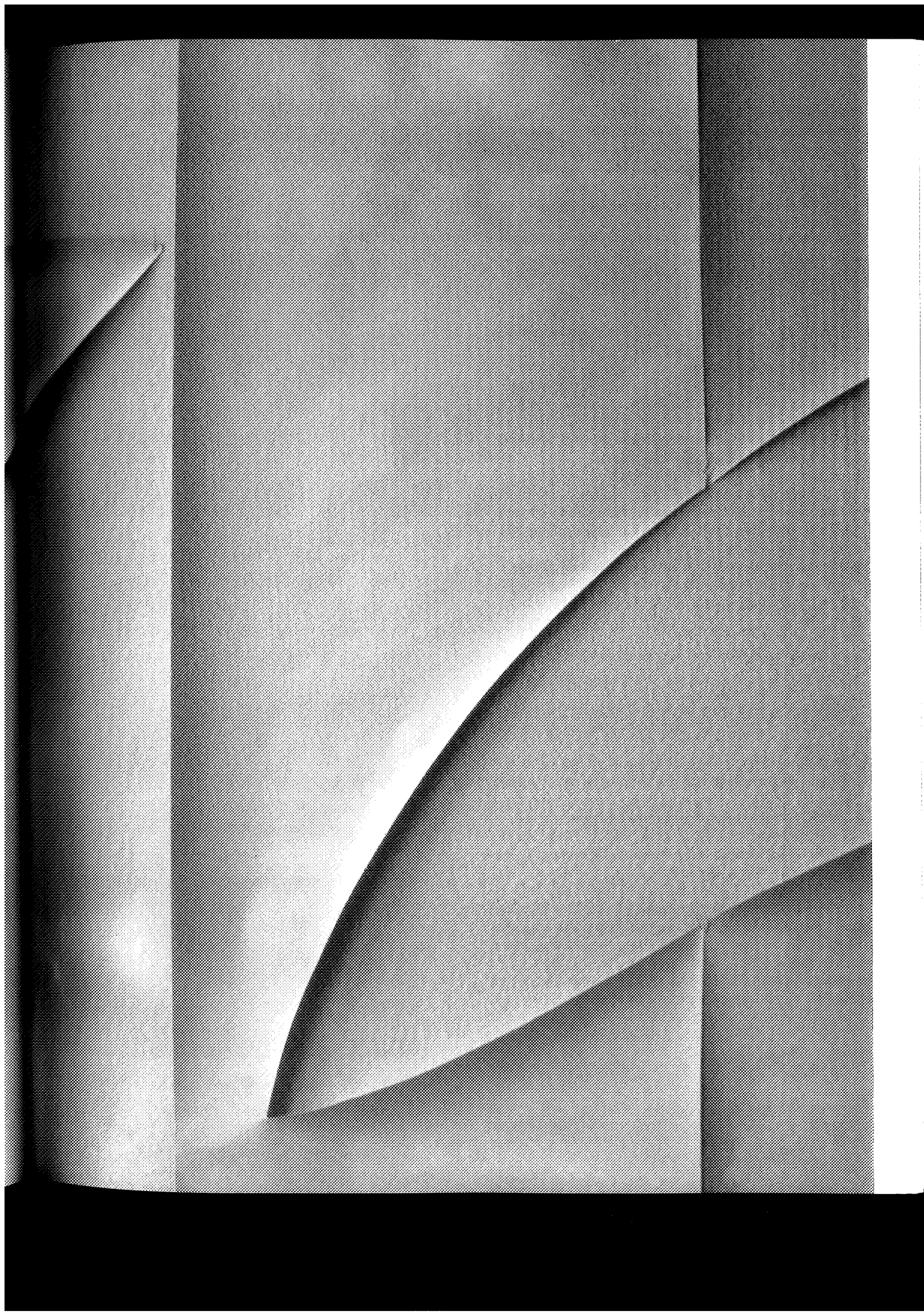


[78] Eclips I, 1977. Installation view: De Klok, Antwerp, 1977

[79] Studio view, 1977







1978

B Philippe Van Snick lives and works in Schaerbeek, Brussels.

R Around 1978-1979:

- Antonin Artaud: *Les tarahumaras*, Paris, Idées / Gallimard, 1971.
- Antonin Artaud: *Le théâtre et son double*, Paris, Idées / Gallimard, 1964.
- Antonin Artaud: *Le suicidé de la société*.
- James Joyce: *Ulysse I* and *Ulysse II*, Paris, Folio / Gallimard, 1929-1957.

Late 1970s:

- Raymond Roussel: *Comment j'ai écrit certains de mes livres*, Paris, 10/18. U.G.E., 1963 (1977).

Late 1970s, early 1980s:

- Max Jacob: *Le cornet à dés*, Paris, Gallimard, 1945.

TH / In 1978-79 Ph. Van Snick reintroduces color into his work.

W First orange, and next many more colors.

Including:

Work done in situ (private collector, Antwerp): orange mural painting, in a plane formed by intersecting a straight line (= rib side wall of mantelpiece) and a curved line on the wall + floating iron wire with one angle.

[81] Orange eclipse, 1978

Sketch, dated upper right 16-10-78 with following text:

10 x 10 sheets of paper

- 10 white
- 10 red
- 10 yellow
- 10 blue
- 10 black (matted & shiny)
- 10 orange
- 10 green
- 10 gold
- 10 silver
- 10 transparent

(sic)

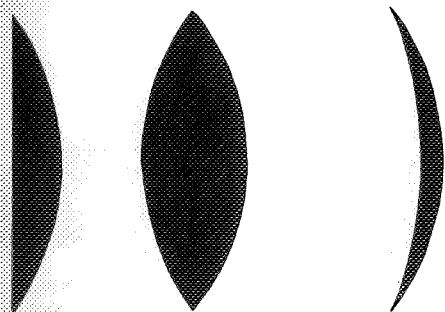
[Archive Ph.V.S., Brussels; translated from Dutch]

Also, drawing of eclipse (plan convex, biconvex, periscopic convex).^[81, 82]

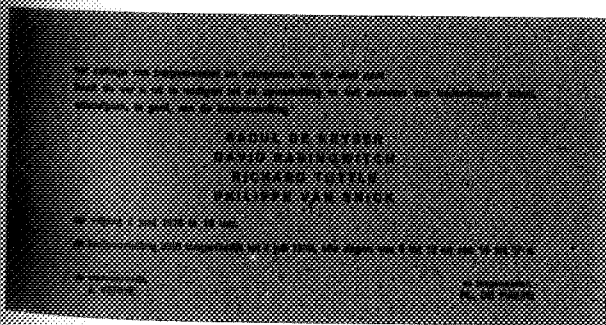
Later, Ph. Van Snick based a project on it for Jan Hoet, who asked various artists to make a work in ten copies, for the luxury-edition of the first catalog of the Museum van Hedendaagse Kunst at Ghent.

Ph. Van Snick realizes 10 works on square Steinbach paper, on which he painted eclipse forms in 10 different colors.

— Ph. Van Snick realizes several other works using leaves of plants and trees.



[82] Red eclipse, 1978



[83] Invitation card, Museum van Hedendaagse Kunst, Gent, 1978

Including:

Black Bambou, 1978: series of drawings with contours of a bamboo leaf in Indian ink on paper.

Orange Bambou, 1978: bamboo leaf painted orange and glued to a sheet of paper + contour of the leaf painted orange on paper, 1978.

A-A', 1978: works on paper, with line drawing of eclipse + pink felt pen + leaves.

— Eclips II^[87, 99], 1978, environment.

— Drawing signed and dated lower right corner, *VS 78*, with following text (in French):

orbital displacement of the same indifferent object
[Archive Ph.V.S., Brussels]

This gives rise to several drawings whereby a triangle comes into being by having a straight line intersect a curved line.

— Trajectoires – Big smoke, 1978: drawings.

— Traject, 1978: drawing, pencil on paper.

— Trajectoires – Traject 0 to 9, 1978: drawings, pencil on paper.

— Arcs, 1978: drawing, ink on paper.

— Jonction, 1978: drawing, ink on paper.

— Eclips – Noir, 1978: drawing.

— Eclips – Or, 1978: drawing.

— Sketches for Drie zonneblinden, 1978, acrylic on canvas, (42 x 23.7 cm).

— Oosterse hoek, 1977-1978, series of 11 slides (6 x 6) with photographs of tapestry shops.

EX — Ooidonk 78. A project of Fernand Spillemaeckers, Marc Poirier dit Caulier and André Goeminne.

The planned exhibition is ultimately cancelled.

A catalog / book Ooidonk 78 (*Belgische Kunst, 1969-1977*) appears with a text by Fernand Spillemaeckers, and a collection of documents selected by Marc Poirier dit Caulier.

— Raoul De Keyser, David Rabinowitch, Richard Tuttle, Philippe Van Snick. 4 individuele tentoonstellingen, Ghent, Museum van Hedendaagse Kunst, 2.6 – 3.7.1978. Catalog.^[83]

Ph. Van Snick exhibits Eclips II^[87, 99], 1978.

The work consists of three eclipse forms, cut out in black paper, and hung at variable heights in the museum's central tapestry hall.

Later, Ph. Van Snick comments on this project:

The work "Eclips II" which at that time I realized in the Museum may have been minimalist, but the ensemble of the three minuscule fragments of an ellipse introduced an altogether different spatial direction. Merely the scale difference with the giant wall tapestries already set the entire space into motion, as it were.

[In: Wouter Davidts: *Tussen schilderij en sculptuur. Over de noodzaak van de concrete ervaring in het werk van Philippe Van Snick*, in catalog *Philippe Van Snick. Territorium*, Ghent, S.M.A.K., 9.12.2000 – 4.2.2001, p. 29, translated from Dutch]

— *Drie ontwerpen (420 x 237) voor oranje zonneblinden (4000 x 2300) van Philippe Van Snick*, Ghent, Vereniging voor het Museum van Hedendaagse Kunst, Ghent, C.I.C., 9 – 25.6.1978. [84, 85]

— Presentation of the journal *Maart/Mars* 1978, Antwerp, Wide White Space, 15.10.1978. [86]
An initiative of Guy Rombouts, together with Jozef Somerlinck, Philippe Van Snick, and Jan Vercruysse.
There are sketches with the following text (original in Dutch and French):

Journal
Periodique

For
Pour

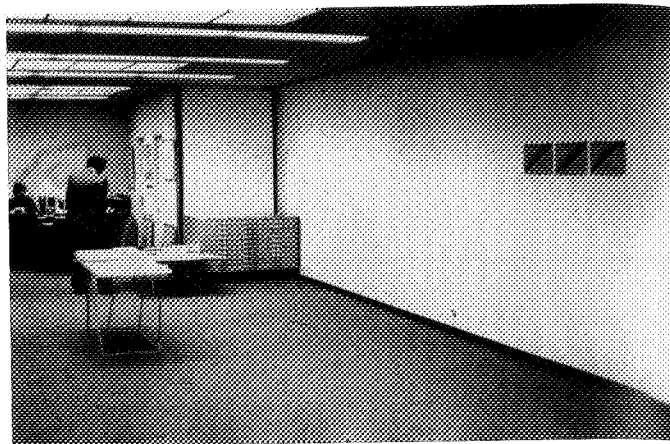
Artists and non artists
Artistes et non artistes

Only issue
Numero unique

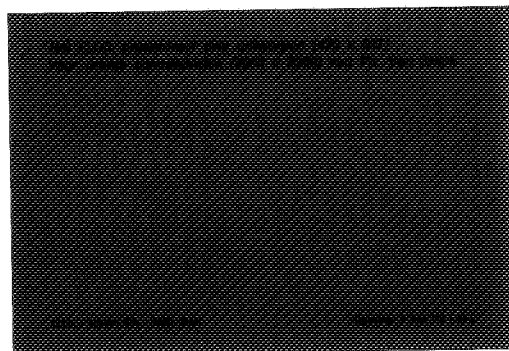
1978

Somerlinck – Rombouts – Vercruysse – Van Snick.
[Archive Ph.V.S. Brussels]

— *Verzameling en aanwinsten van het Museum van Hedendaagse Kunst en van de Vereniging voor het Museum van Hedendaagse Kunst*, Ghent, Museum van Hedendaagse Kunst, 4.12.1978 – 4.3.1979.



[84] *Drie ontwerpen (420 x 237) voor oranje zonneblinden (4000 x 2300) van Philippe Van Snick*, Vereniging voor het Museum van Hedendaagse Kunst in de C.I.C., Ghent, 1978



[85] Invitation card, C.I.C., Ghent, 1978

MAART/MARS
1978

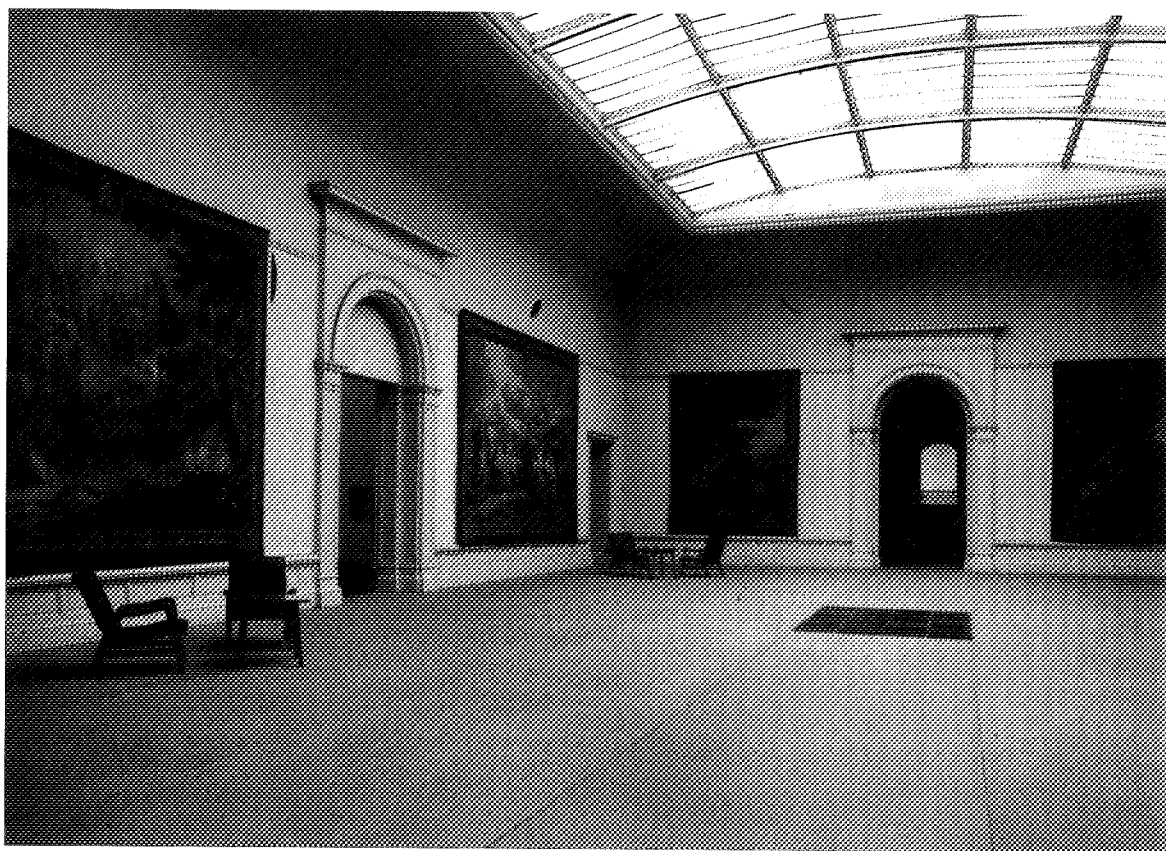
Anny De Decker nodigt u uit tot de voorstelling van het tijdschrift
Maart/Mars 1978 op zondag 15 oktober 1978 om 11 u.

Anny De Decker vous invite à la présentation du périodique
Maart/Mars 1978 le dimanche 15 octobre 1978 à 11 h.

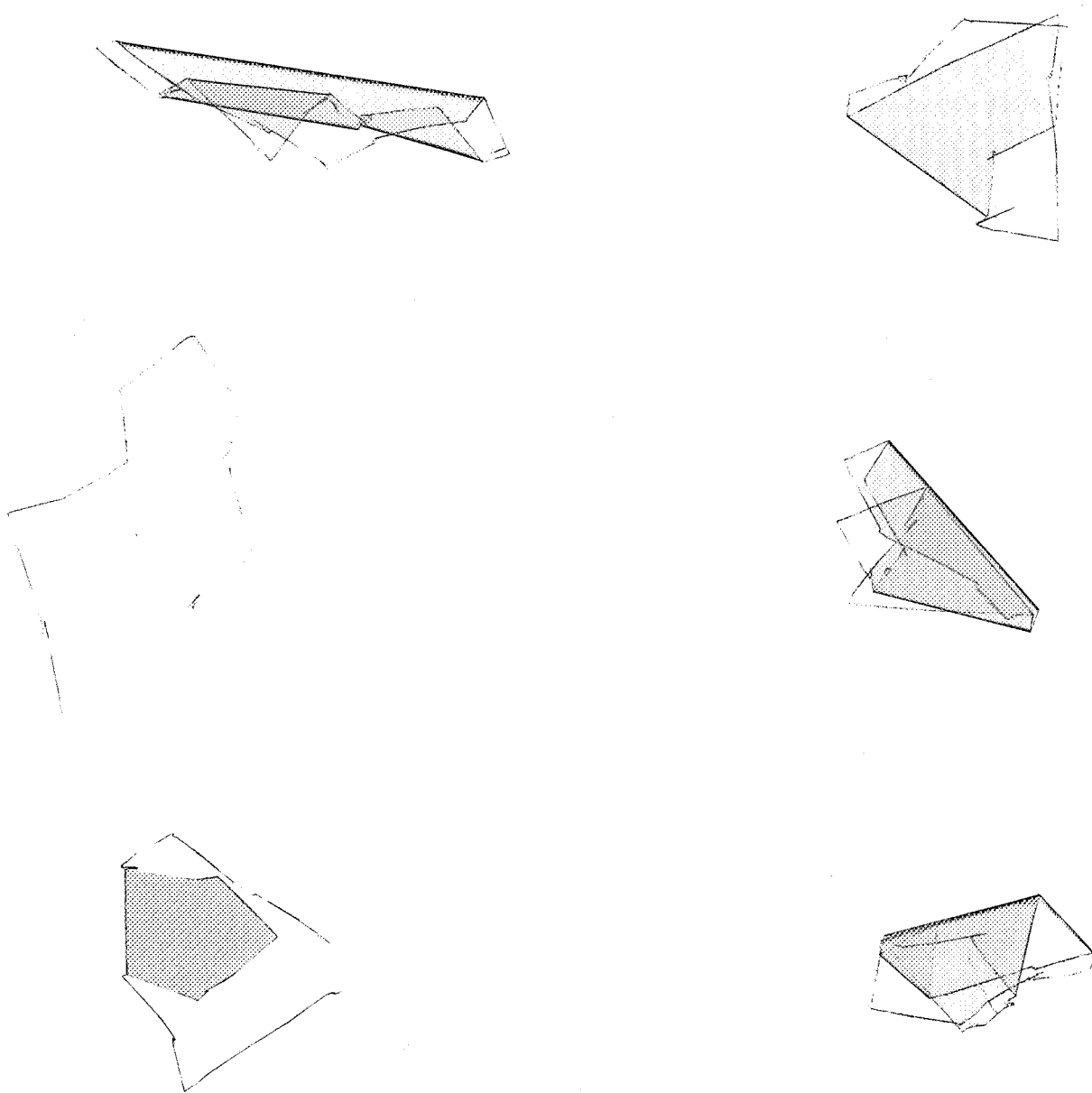
GUY ROMBOUTS
JOZEF SOMERLINCK
SCHETS VOOR WATERMERK / ESQUISSE POUR FILIGRANE
PHILIPPE VAN SNICK
JAN VERCRUYSE

Wide White Space, Molenstraat 81, B - 2000 Antwerpen.

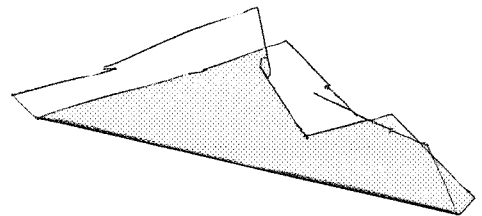
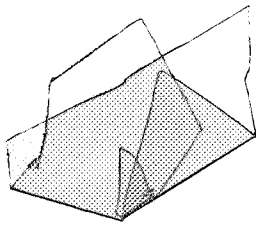
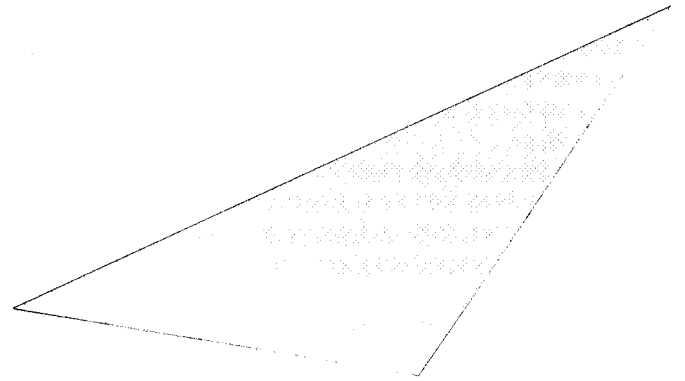
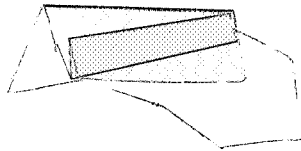
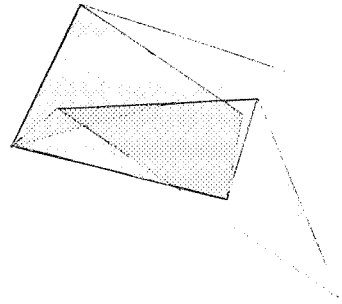
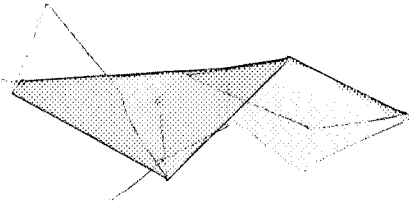
[86] Invitation card, Wide White Space, Antwerp, 1978



[87] Eclips II, 1978. Installation views: Museum voor Hedendaagse Kunst, Ghent, 1978



[88] Zonder titel, 1978



1979

B Philippe Van Snick lives and works in Schaerbeek, Brussels.

R For the period 1979-1980 there are notes in the archive of Ph. Van Snick with quotations from:

- L. Wittgenstein: *De la certitude*
- A. Camus: *La liberté absurde / Le mythe de Sisyphe*
- A. Camus: *La création sans lendemain*
- Lautréamont: *Chants de Maldoror* (Chant 24)

TH / — (0-9) punten in de ruimte, 1979. Material: (0-9) dots in space. Sizes: (0-9) dots in space.

W In February 1979, Ph. Van Snick offers this work as a gift to the Gordon Matta-Clark Foundation in Antwerp.

The work comes with the following certificate:

Title: (0-9) dots in space

Date: 1979

Material: (0-9) dots in space

Sizes: (0-9) dots in space

Value: Banco

Places, date, and signature:

Brussels 13 Feb. 1979 Van Snick

[Original copy in MuHKA, Antwerp, and a copy in archive Ph.V.S., Brussels; translated from Dutch]

In a letter, Antwerp, 22nd May 1979, to Dear Mister Van Snick, Flor Bex thanks him for making available an artwork to our association.

(Translated from Dutch)

— Ph. Van Snick further elaborates *Bogen*.

Including:

Zonder titel, 1979: decoupage in Steinbach paper of arc forms on large formats.

— Drie Oranje Zonneblinden, 1979: 3 × (400 × 230 cm), acrylic on orange sailcloth.

— Zonneblinden.^[89] Sketch for three orange sunblinds (4 × 2.3 m) that would fit on Window Suite of 1969. Not realized.

Important is the fact that Ph. Van Snick works with arcs, as if cyclically, and returns to earlier subjects to link them up with later work.

Study material / thoughts on Zonneblinden, 1979:

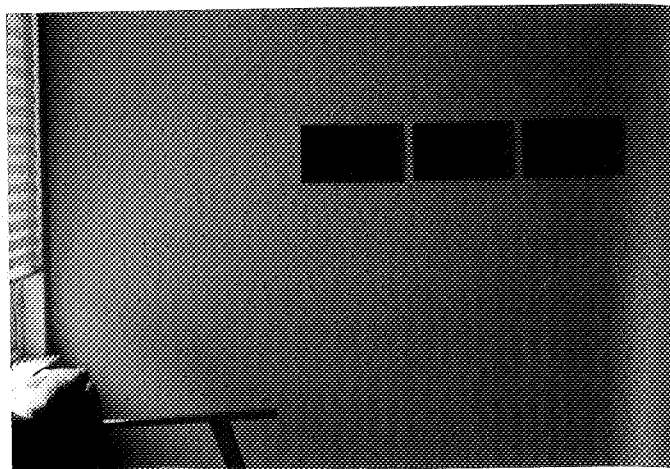
“Three sketches for Oranje Zonneblinden”

sketches: for their realization

Three: through the existence of the croissants

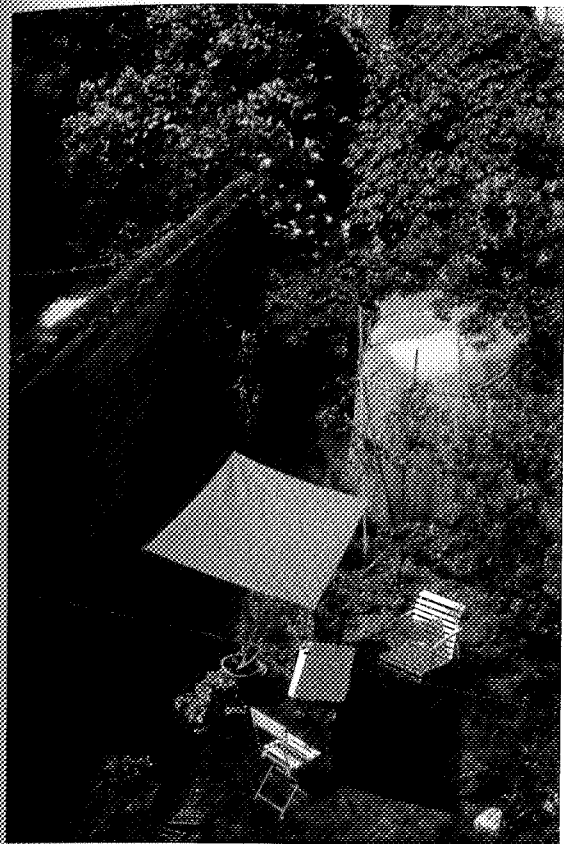
Eclipse

Orbit



[89] Study for Zonneblinden, Studio, 1979

Trajectory



"Drie Oranje zonneblinden." (4000 × 2350)
 orange
 Color without limit
 in space → by function as sunblind
 on surface → through fragmentarily painting of the
 croissants
 orange color in the third and second dimension
 [Archive Ph.V.S., Brussels; translated from Dutch]

— Oranje zeil, 1979^[90]: Ph. Van Snick hung an empty, rectangular piece of orange sailcloth (234 × 124 cm) in the backyard, just like a sunblind. Next, he photographed it *in orbital indifference*, so that different angles emerged and the cloth's shape seemingly changed.

Afterward Ph. Van Snick hung a smaller piece of heavy silver-colored paper (38 × 27 cm) beneath it, and he photographed the ensemble again, assuming that the orange sailcloth would affect what happens beneath it. The underlying idea is that one thing flows from another.

Later, he put the piece of sailcloth on the floor and placed ten pieces of heavy paper (38 × 27 cm) on it in the ten colors. This is how Kleurmachine, 1979, came into being.
 [Interview with Ph.V.S., studio, Brussels, December 2009]

— Kleurmachine^[91,92], 1979: this 'color machine' consists of ten rectangular monochrome pieces of cardboard that Ph. Van Snick places in his home and his backyard.

— Indifférence orbitale^[93], 1979: series of gouaches on paper (size A4), (0-9) colors (collection Cera).
 Note on sketch:

(0-9) colors in (0-9) perspective
 10 colors
 orbital indifference
 colored object in identical orbit
 (sic)

[Translated from Dutch and French]

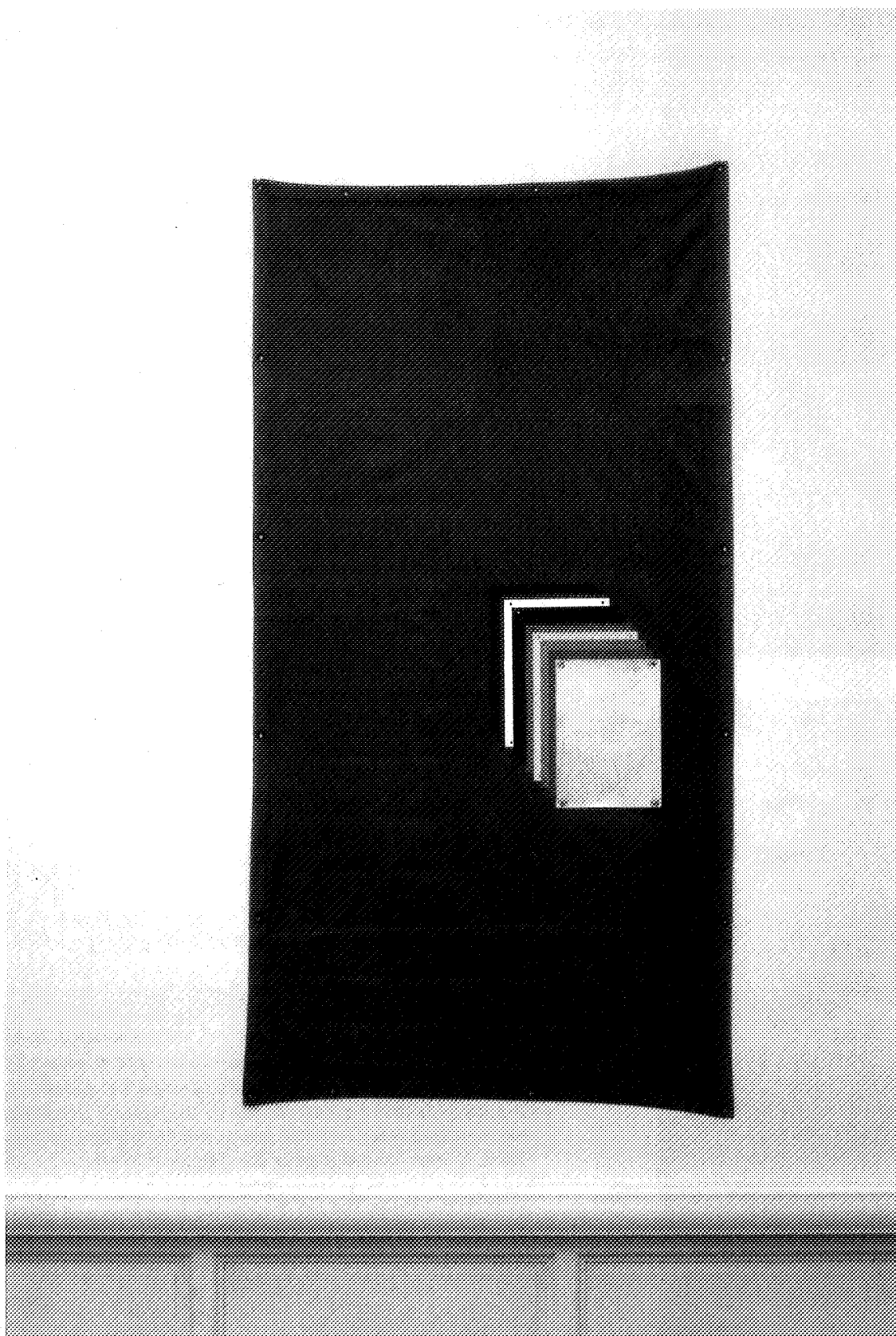
— First Polychrome déstabilisé^[94,100], 1979: ten irregular surfaces each of which painted in one color, spread across the wall (minimum size: (70 × 50 cm); maximal size: covering the space across the four walls).

He realizes a first version in paper, with gouache.
 Next, one on canvas marouflaged on cardboard.

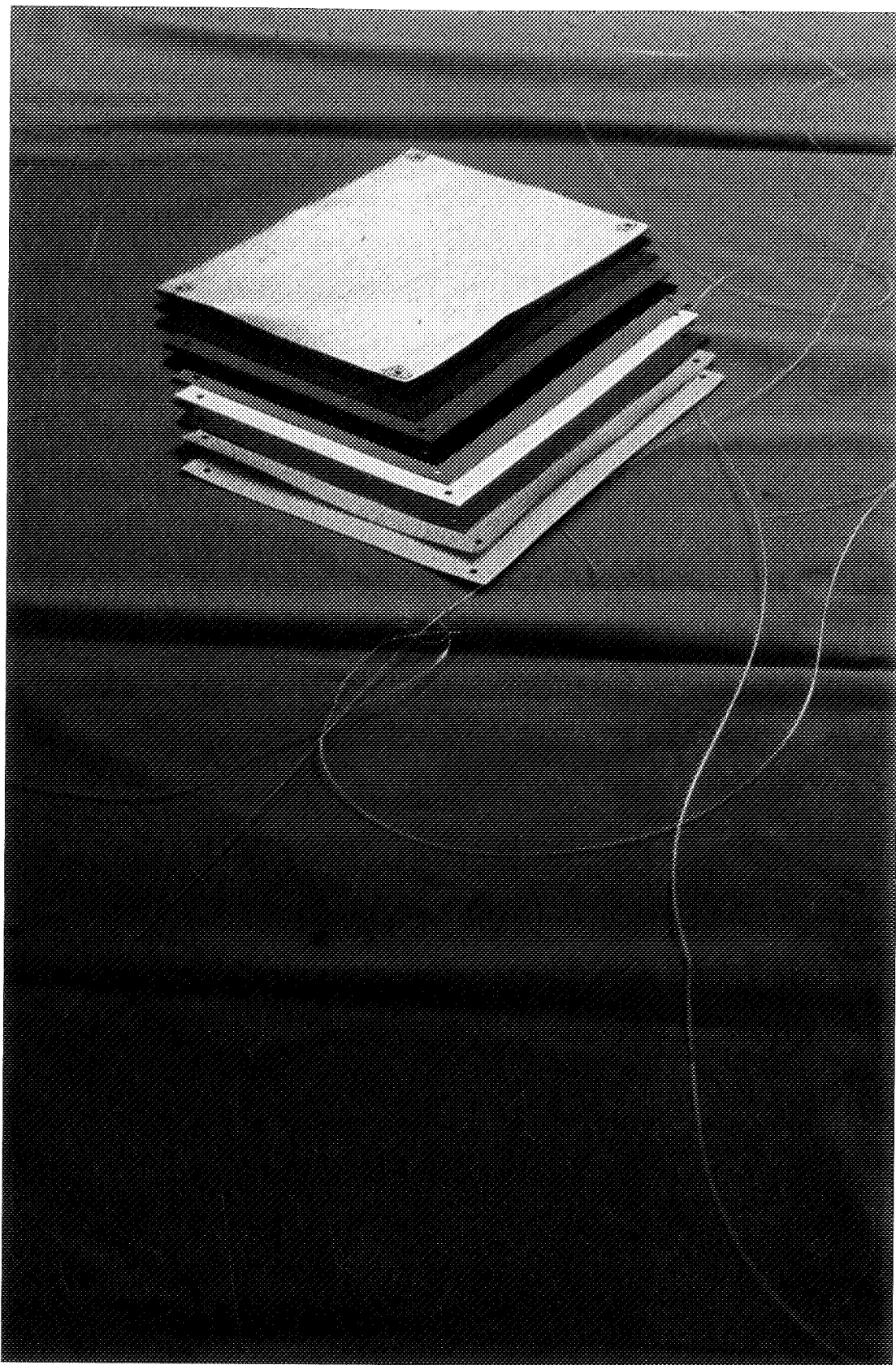
— (0-9) Peintures: the ten colors side by side in one painting (*State of construction*) and (0-9) Eclats: the ten colored pieces exploded, as it were, on the wall (*Final state. Exploded painting*).



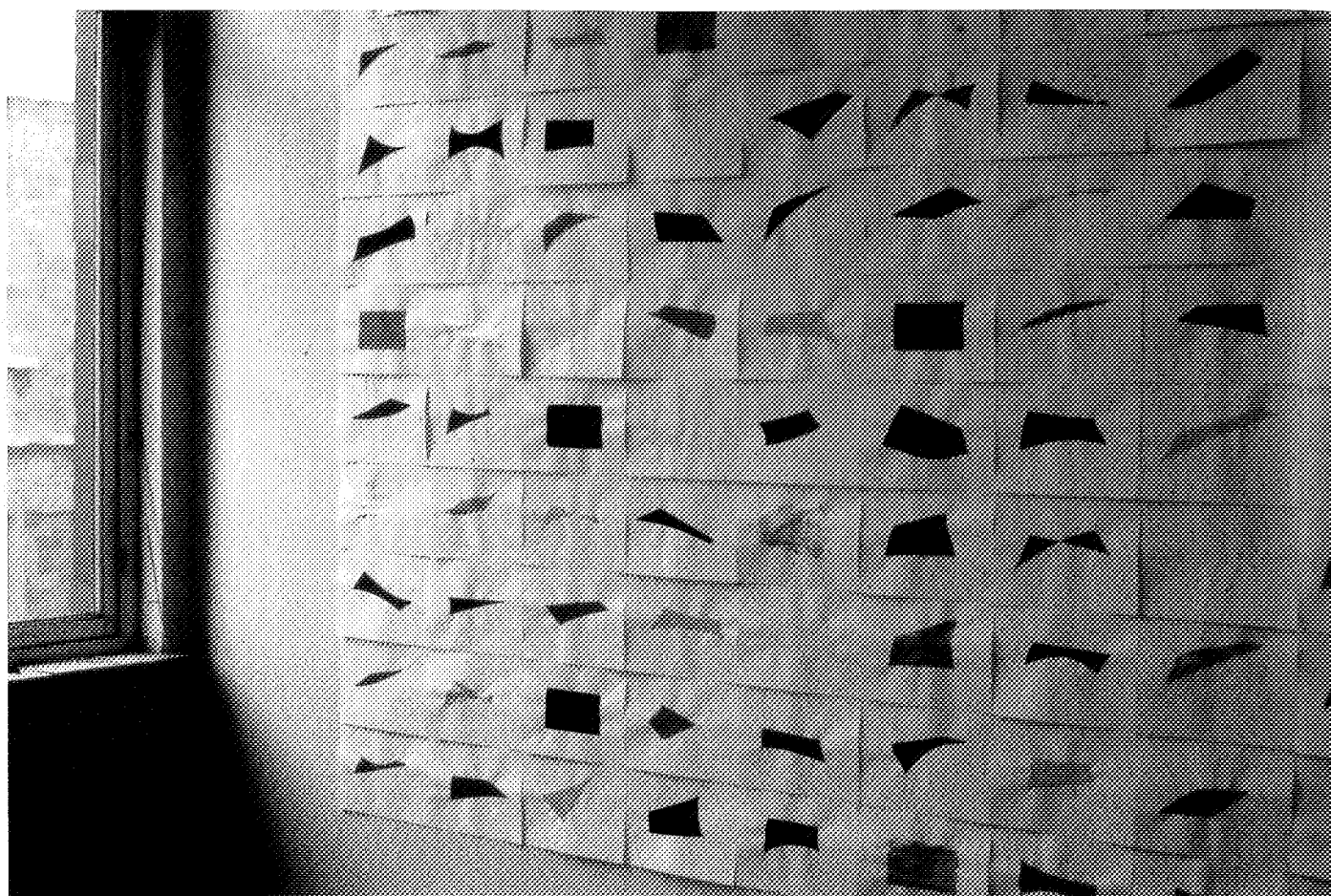
[90] Oranje zeil, 1979



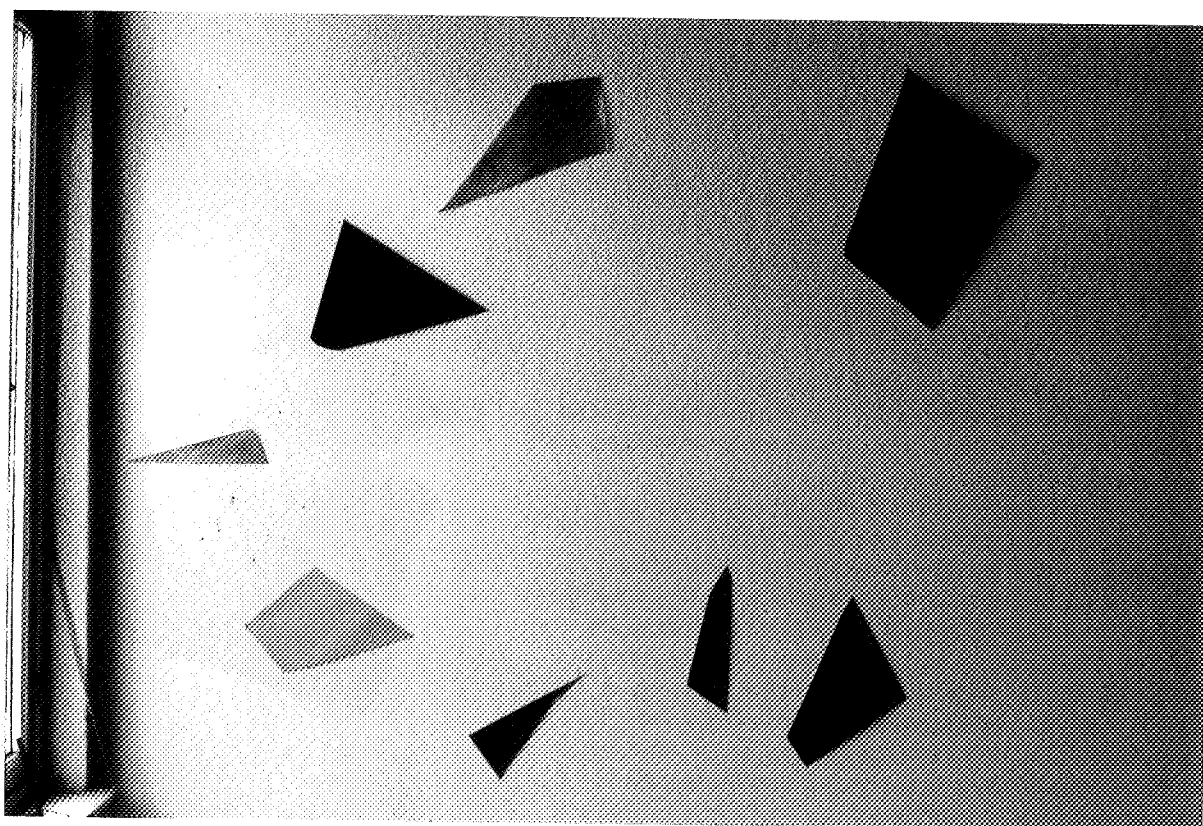
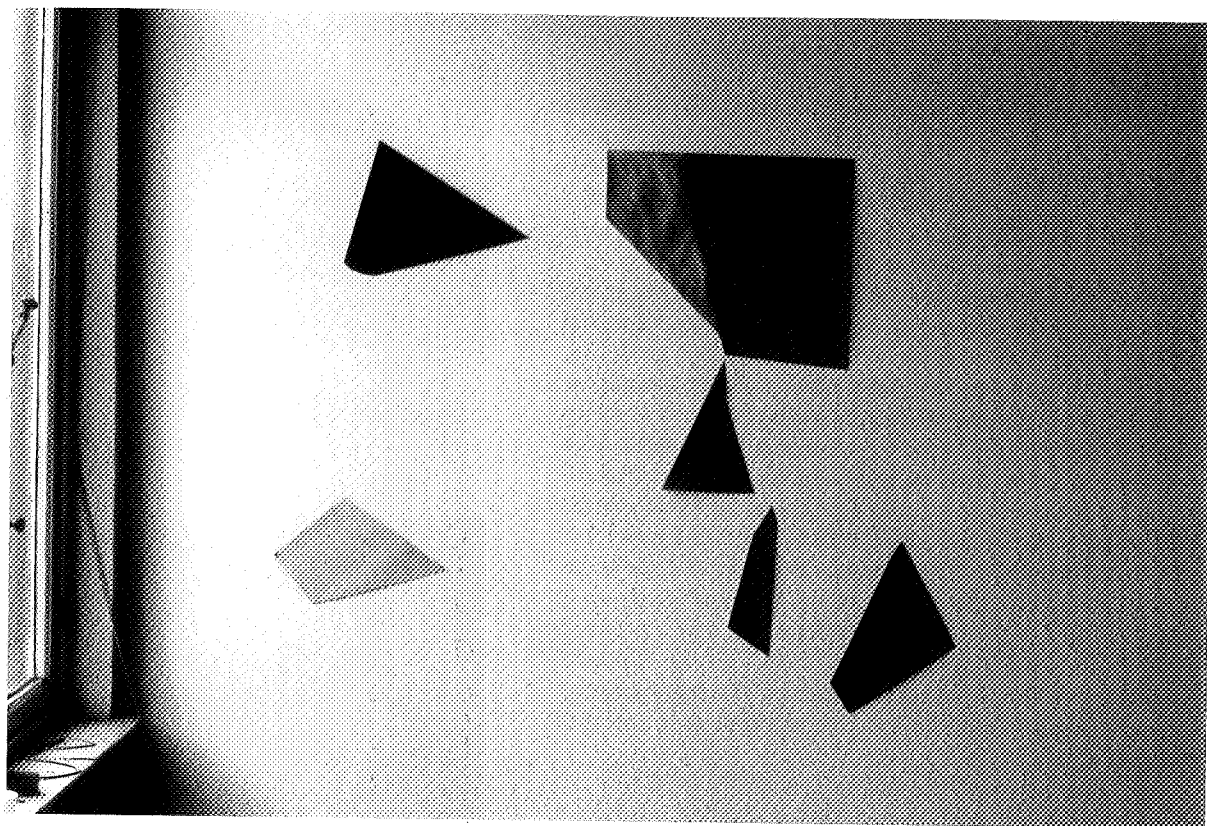
[91] *Kleurmachine*, 1979. Installation view.



[92] Kleurmachine, 1979



[93] Indifférence orbitale, 1979. Studio view, 1979



[94] Polychrome Déstabilisé, 1979

Later, Philippe Van Snick says on Kleur en fragmentatie:

Global description of something is utopian. We can approach art, nature... fragmentarily; this is hard to do in one sentence. For example, you can describe light as fragments of the color spectrum, but put into accelerated motion they turn back to white. We describe light, then, through the color spectrum. In this way we get an image composed of fragments.(...)

By using color I approach fragmentation and try to offer an analysis of that common fact. As a result, you touch on human givens, such as meaning attribution and modes of approaching things. Red, yellow, blue, orange, violet, green, white, and black provide the possibility to interpret metaphysical givens. Gold and silver refer to the materiality of the given. Fragmentation is thereby more directed, more clearly defined. It is not only fragmentation of color as such, but also of matter, energy... our building blocks.

[Excerpt interview Philippe Severeijns, Brussels, 22.12.1986, published in *GA, tijdschrift van de akademie van Waasmunster*, vol. 6, nr. 1, January 1987; translated from Dutch]

— In 1979, Ph. Van Snick works again on the Décagone. Study materials in archive with following texts (translated from French):

Why decagon?

a decagon is ten points connected
numbered (0 > 9) arithmetically I have the possibility of
working into infinity

the point generates waves
ex. falling stone in water
colors are diff. wavelengths

In the third dimension (object)
in orbit, the object (0-9) takes on different forms even the
most unexpected
(sic)

He thus employs the Décagone first in cardboard, next he introduces the ten colors, and subsequently he applies the ten colors to the Décagone.

Everything is constantly retaken in a reflection.

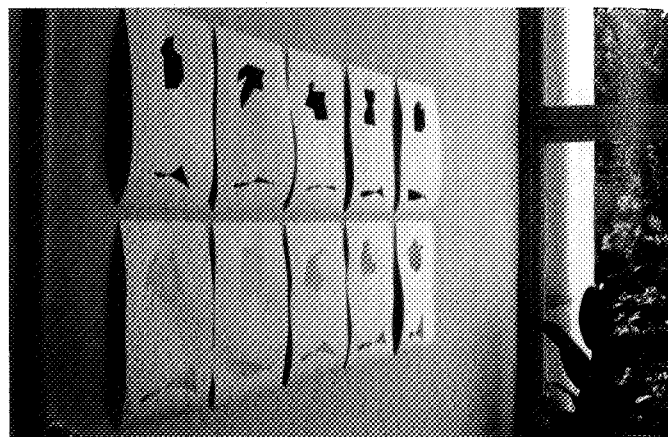
[Interview with Ph.V.S., studio, Brussels, December 2009]

— (0-9) Wires and Black Bamboo ^[96], 1979: iron wire, ink, leaves. Consists of ten bamboo leaves fully colored with Indian ink and ten pieces of galvanized wire that have straights, curves, and angles.

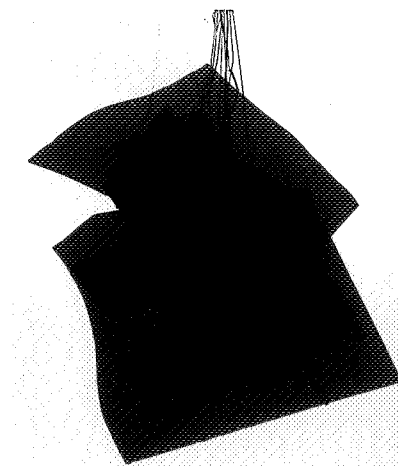
— Blauw Glas ^[97], 1979: irregular pieces of blue glass + metal wire.



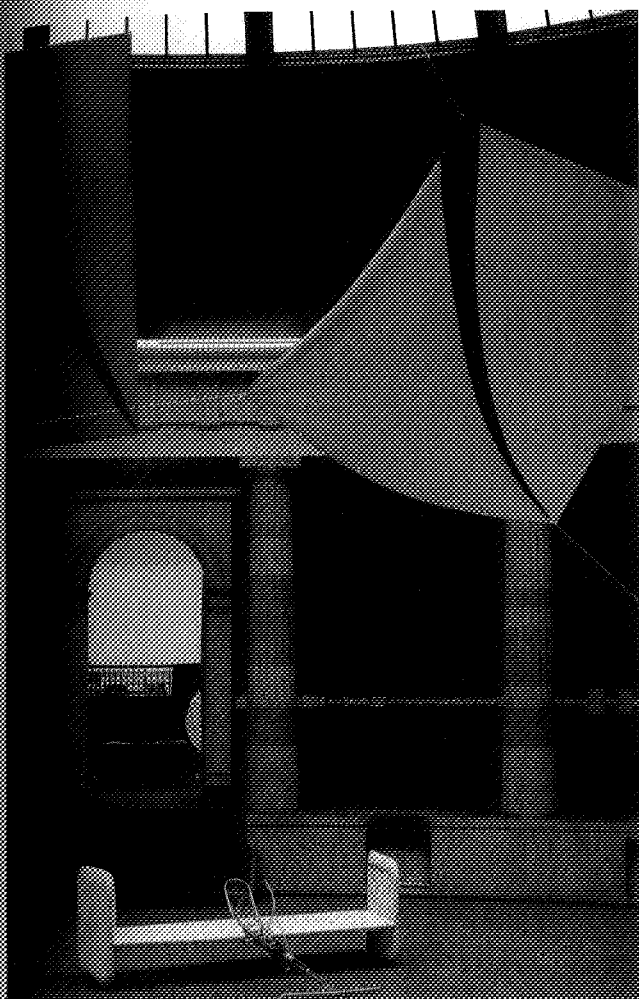
[95] Eclats, 1979. Studio view.



[96] 1.5.10, 1979. Studio view.



[97] Blauw Glas, 1979



[99] Drie Oranje Zonneblinden, 1979. Installation view: Museum van Hedendaagse Kunst, Ghent, 1979.

There are also contour drawings of it (1980).

— 1. 5. 10^[96], 1979: a series of 50 gouaches on paper, 50 × (42 × 29.7 cm).

In this series Ph. Van Snick departs from two intersecting curved lines. The space in between the half arcs he fills with (0-9) color. Next, he extrapolates the form to a random decagon, which he dyes in the same color.

There are 5 gouaches for every color, each one depicting different arcs and decagons.

EX — *Aktuele Kunst in België. Inzicht / Overzicht. Overzicht / Inzicht*, Ghent, Museum van Hedendaagse Kunst, 23.3 – 29.4.1979.

Participants: Gary Bigot, Jacques Charlier, Leo Copers, Werner Cuvelier, Yves De Smet, Daniel Dewaele, Lili Dujourie, Jef Geys, Barbara & Michael Leisgen, Bernd Lohaus, Danny Matthys, Jacqueline Mesmaeker, Panamarenko, Bernard Queeckers, Guy Rombouts, Jef Somerlinck, Philippe Van Snick, Jan Vercruysse, Marthe Wéry.

Catalog.

Friday 27 April 1979: discussion evening with the participating artists.

Ph. Van Snick exhibits: *Drie Oranje Zonneblinden*, 1979, 3 × (400 × 230 cm), acrylic on orange sailcloth.^[98]

This work constitutes a major step with respect to the introduction of color (*extreme orange* as the artist calls it) into his work.

As Ph. Van Snick comments on this project:

The sketches I made for the work shown at the museum are again more painterly sketches. I consider painting an artistic material for clarifying something, clarifying it for the artist in the first place. To me, painting cannot be a goal in its own right. For years I have also worked with cardboard, iron wire, etc. When the sketches for this work suddenly appeared to look like paintings, what you heard people say is "he has taken up painting again." But it is only my intention here to use the material of the painter. In painting it is interesting that you work with a plane. Through such work I show all the limitations of the plane by fragmentarily rendering ellipse elements on it. Fragmentarily, because the ellipse element in space is much larger than can be captured by the painting.

[In: *Aktuele Kunst in België. 19 portretten*, Museumkrant, Ghent, Museum van Hedendaagse Kunst, March – April 1979; translated from Dutch]

— *JP2. Art actuel en Belgique et en Grande-Bretagne. Aktuele kunst in België en in Groot-Brittanië*, Brussels, Paleis voor Schone Kunsten / Palais des Beaux-Arts, 30.3 – 29.4 1979. Participants Great Britain: Victor Burgin, Alan Charlton,

Michael Craig-Martin, Stephen Cox, Barry Flanagan, Tim Head, John Hilliard, Alexis Hunter, Peter Joseph, Bob Law, Glen Onwin, Simon Read, John Stezaker, David Tremlett, Stephen Willats.

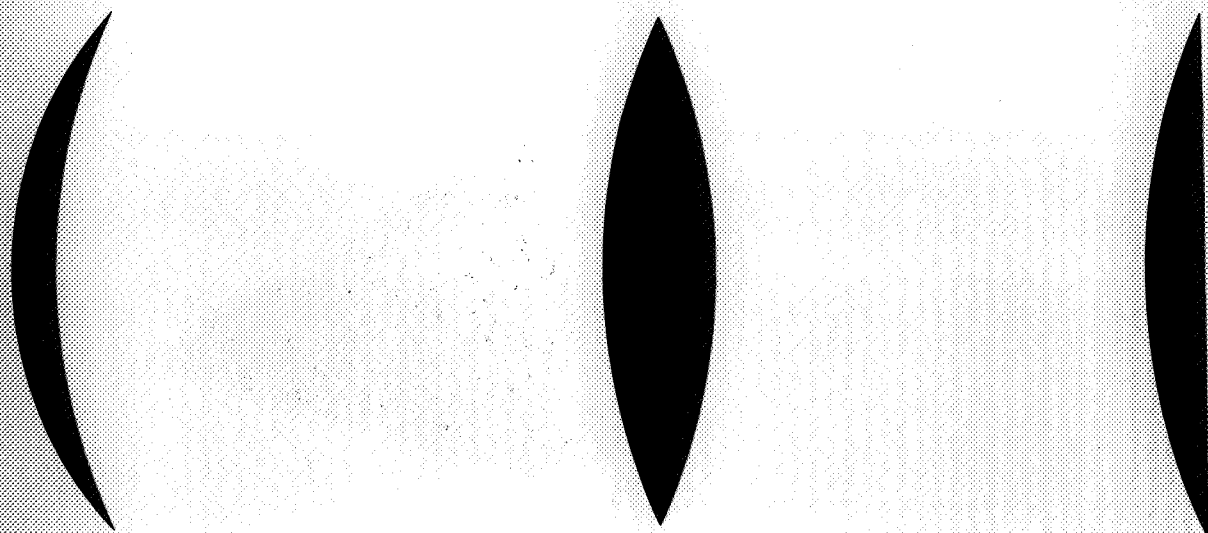
Participants Belgium: Robert Bruyninckx, Jacques Charlier, Luc Deleu, Denmark, Yves De Smet, Hugo Duchateau, Filip Francis, Pierre Hubert, Bernd Lohaus, una maye, Danny Matthys, Jean-Marc Navez, Michel Smets, Philippe Van Snick. Catalog.

Ph. Van Snick exhibits 0-9 Arcs, iron wire sculptures, drawn in 1978, created in situ in 1979, galvanized iron wire (3.8 mm diameter) (cf. catalog, p. 182).

— *Deux nouvelles pièces de Philippe Van Snick*, Paris, VITRINE pour l'art actuel, 1 – 21.12 1979.

Organization: Anka Ptaszkowska.

Ph. Van Snick exhibits: (0-9) Kleuren in orbitale onverschilligheid, 1979; 1. 5. 10^[96], a series of 50 gouaches, 1979, 50 x (42 x 29.7 cm).



[39] Eclips II, 1978